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Ashland Independent Film Festival Grows From Humble Beginnings
to Include Academy Award Nominees



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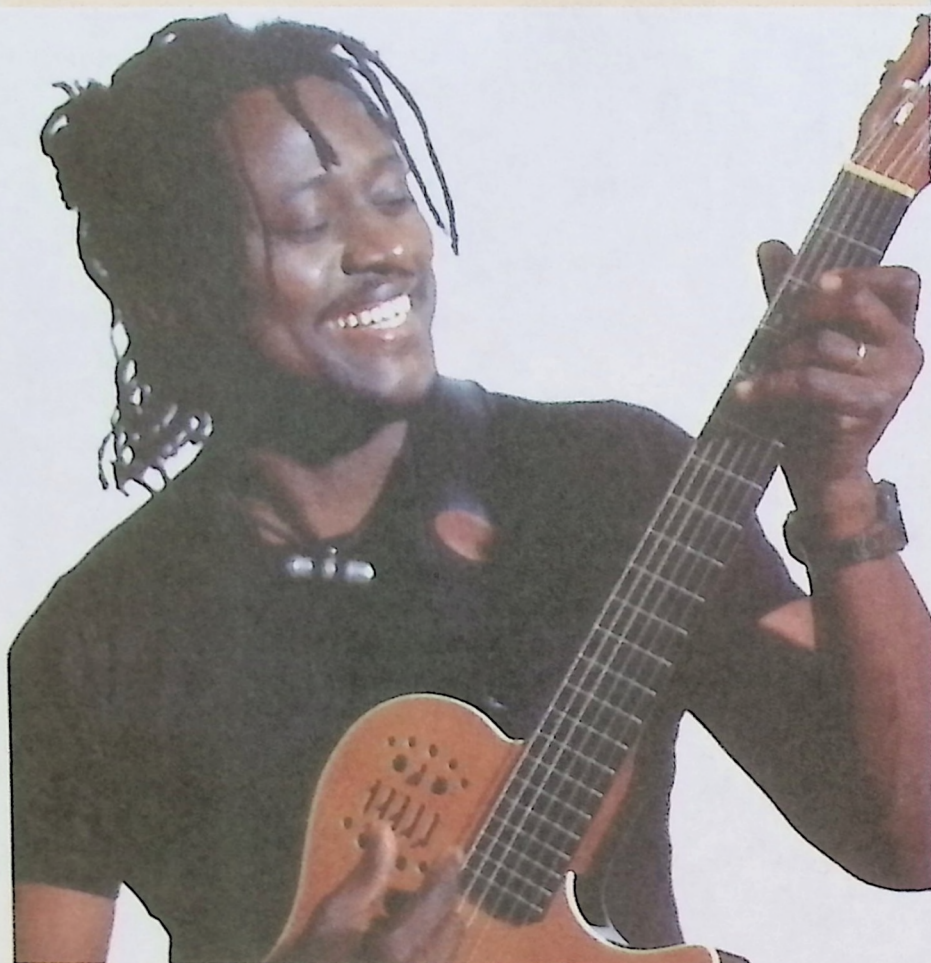
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ON THE COVER

(Main photo) A celebratory crowd greets the train of the German soccer team in *The Miracle of Bern*; (Left to right) the title character "Joe Blow" from the animated short film from Vinton Studios; the remains of a carbombing seconds after it happened from *Inside Iraq*; a girl from a small island in Fiji struggles with a battle between ancient and modern ways in *The Land Has Eyes*; an aspiring opera singer dines with friends before her big audition in the documentary *Laundry and Tosca*; the Elevator Man Otis from the short film *Lift*.

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JEFFERSON MONTHLY

MARCH 2005

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by Darrel Pearce & Joanne Feinberg

With attendance doubling last year, the 4th Annual Ashland Independent Film Festival will undoubtedly attract an even larger audience. Research shows more and more people are coming from California, Oregon and beyond as the event's reputation grows. This year the festival will present 85 films on five screens in five days. Films begin showing at 12 noon on Thursday, March 31 with the last screening at 9:40 p.m., Monday, April 4.

Darrel Pearce and Joanne Feinberg give us sneak previews of the many choice offerings at this year's Ashland Independent Film Festival as well as some background and history of this acclaimed festival and the bright future that lies ahead for film in Ashland.



The FireHouse Gallery presents *Home Makers: a Crazy Quilt Celebration of Care-taking* March 3rd through the 26th. "Home-Work", hand pieced pen & ink/digital bricolage, by Wilkins-O'Riley Zinn.

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2005

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left, *The Comedy of Errors* (2004): Christopher DuVal and Ray Porter. Photo by David Cooper.
right, *A Raisin in the Sun* (2003): Chris Butler and Pat Bowie. Photo by Andree Lanthier.

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TUNED IN

Ronald Kramer

The New “As It Was”

On September 1, 1992 Jefferson Public Radio inaugurated a daily 2½-minute program, “As It Was,” committed to telling the history of the communities of southern Oregon and northern California. Launched following a series of conversations with staff at the Southern Oregon Historical Society (SOHS), the program predominantly came to life with the vigorous, dedicated support of a crew of volunteers who researched, wrote, announced and produced the program. The choice of “As It Was” host was easy. Former Jackson County commissioner Hank Henry was best known throughout the region as one of the “deans” of broadcast announcers and news reporters. Not only was Hank a veteran broadcaster, he was also a former Board member of the Historical Society with a keen interest and commitment to interpreting the region’s history.

A vital component of the series was Carol Barrett, who researched and wrote almost all of the scripts for the program. JPR volunteer Bob Davy has also been a key element of the program’s enduring success and, for many years, did the editing and final production on the studio recordings which Hank announced.

In 1992 we believed that this was a program worth establishing. We could hardly have anticipated that “As It Was,” exploring the stories, events and traditions of the State of Jefferson, would itself become a tradition. In the ensuing 14 years over 1,000 episodes of “As It Was” have been produced and broadcast. The program’s success led the JPR Foundation to publish a compilation of the program’s scripts along with illustrative photographs, gathered from resources throughout the region many of which had never previously been published. When the book’s first printing sold out, *As It Was*—the book—went into its second printing.

What has been most remarkable to me is the tremendous dedication, and long-

standing commitment, the volunteers who have created the program exhibited to maintain so taxing, and longstanding, an undertaking. “As It Was” was so valuable, prominent and special that no one could really contemplate “pulling the plug” even as circumstances began to change for some of the volunteers behind the program.

Most notably, as Hank’s health began to fail, fewer programs were newly recorded and repeats of earlier programs filled in the gaps. Hank passed away on December 23, 2003, about a year after he last recorded any scripts for JPR. His family called us the next day to report the pride and gratitude that Hank, and his family, hold for the program and to encourage us not to retire it.

So, despite questions from a few listeners who wondered why Hank’s voice continued on JPR each day, “As It Was” has endured in repeat broadcasts while we considered how best to craft the program’s future. Naturally, that conversation began, just as “As It Was” had originally been conceived, in conversation with our friends at the Southern Oregon Historical Society. We have spent a good deal of time together considering how, and in what form, “As It Was” would continue.

I am tremendously pleased to report that, beginning in March, the next chapter of “As It Was” begins with the re-launched effort jointly produced by SOHS and JPR. When we began the discussion of a worthy successor to Hank, the first person who came to our minds was Shirley Patton—long-time actress (principally associated with the Oregon Shakespeare Festival), community volunteer *par excellence*, and stalwart JPR listener and member. Shirley immediately, and enthusiastically, agreed to serve as the program’s volunteer host. A core of volunteer writers, working under the supervision of trained SOHS staff, will again pen the program’s scripts and a volunteer production crew will again assemble the program.

You will hear some differences as “As It

Was” enters this new phase. The program’s familiar theme song has changed; the focus of some of the stories will spring a bit more from more fully researched sources and perhaps a bit less from oral history. The program will also slim down to 2 minutes. And, with SOHS, we’re launching a new website, www.asitwas.org, to provide the public with an online extension of the program’s core content.

But the essence of “As It Was” remains unchanged: a joint commitment by SOHS and JPR to daily explore and share the rich history of this region, a committed volunteer crew to realize this ambitious goal, and our belief that our regional history remains vitally important to our understanding of our world.

In the forward to “As It Was”—the book—then JPR Director of New Media, John Baxter, closed by saying: “While the stories collected in this book bear witness to the strength and resilience of the residents of the State of Jefferson, this book itself is testimony to the inspiration, care and dedication of the volunteers who have helped build Jefferson Public Radio—and *As It Was*.”

We’re once again proud to rededicate the program, in partnership with SOHS, to those goals. ■

Ronald Kramer is Executive Director of the JPR Foundation.

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JEFFERSON ALMANAC

Pepper Trail

The Ecology and Politics of Fear

A small group of emperor penguins slides on their bellies farther, ever farther into the frozen wastes of Antarctica. The caravan will finally stop in a featureless plain of ice more than 100 miles from the life-giving sea, and each female will lay a single egg. The males will gently shuffle their mate's eggs onto the top of their feet, crouch slightly to cover the eggs in a warming fold of skin, and then stand in that position for eight weeks of incubation through unimaginable cold and perpetual darkness. During those endless weeks, the males will not feed once, and will lose almost half of their body weight. If they are

lucky, their mates will return just as the eggs are hatching, releasing the males at last to rush back to the sea and feed. If they are not lucky, their chicks will die as the males must finally abandon them or else starve themselves. This almost unbelievably harsh nesting environment offers the emperor penguins one single advantage: it provides both the eggs and chicks with absolute safety from predators. After all, no predator is crazy enough to follow the penguins into the frozen heart of the Antarctic winter.

Meanwhile, in Yellowstone National Park, it is midsummer and the cottonwood groves are thriving. Cottonwoods are a key element in the Yellowstone ecosystem, but not so long ago it seemed that they were doomed by dense concentrations of elk that loitered along the park's rivers and browsed the trees so heavily that no young saplings survived. Then, nine years ago, wolves were reintroduced to Yellowstone after a 70-year absence. The wolves quick-

ly learned that elk in the river valleys were easy hunting. Today, Yellowstone elk have drastically changed their behavior in response to the threat of wolf attack. They live in mobile, scattered herds, not sedentary groups, easing pressure on the cottonwoods. The ecosystem is returning to balance.

Fear, it turns out, is not simply an emotion. Fear is a powerful force in the world, a force whose impact may far surpass the direct effects of what is feared. Biologists are learning that many aspects of animals' lives are a response to the fear of predation, and have come up with a term for these effects: "the ecology of fear." Take away

that fear, and behaviors that were assumed to be genetically determined may simply disappear. Reintroduce that fear, and old patterns quickly return—even if it has been generations since the species faced predators.

On September 11, 2001, a particular sort of fear was reintroduced to an American population that had long ago come to take security as their birthright. When the hijacked planes destroyed the World Trade Center towers and struck the Pentagon, almost 3000 people died. It was a horrible moment in our nation's history, and the enduring tragedy of those deaths continues to reverberate through the lives of all of us.

And yet, those deaths were far, far fewer than the number of Americans who died in 2001 from traffic accidents (42,900), not to mention heart disease (700,142), cancer (553,768), and a myriad of other diseases. The Centers for Disease Control estimate that 400,000 Americans

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die every year as the result of poor diet and inactivity—but poor diet and inactivity cause us to feel, if anything, mild guilt, not paralyzing fear. Clearly, our reaction to 9/11 transcends the simply rational.

It has become a truism that 9/11 “changed everything.” Who would dispute that our country today is radically different from the America we lived in before the attacks? Those sudden deaths convinced most Americans that we were “at war.” That conviction made possible not only the immediate retaliation against Afghanistan, but the invasion of Iraq. Driven by fear, Congress and the public backed the invasion despite the lack of evidence that Saddam Hussein possessed weapons of mass destruction or had any ties to Al Qaeda. At home, opinion polls indicate that most Americans will willingly sacrifice some freedom in exchange for security—and, sure enough, our civil and privacy rights have been drastically reduced as a result of the Patriot Act. Most tellingly of all, we have just passed through a presidential election that contrasted a vision of hope and a vision of fear. Fear won.

During the campaign, an infamous television ad featured wolves circling ever closer to the camera, as the narrator intoned “weakness attracts those who are waiting to do America harm.” Immediately following those words, we heard “I’m George W. Bush and I approve this message.” Indeed he did. Delivering his message in the nearly instinctual language of fear—of terrorists, of gay marriage, of social change—made the difference between victory and defeat for George Bush.

We cannot know exactly what fear feels like to an elk scanning the hills, looking for the sight of an on-rushing wolf pack, but it must be a very, very bad feeling—bad enough for the elk to change its whole life in order to avoid that fear. This, it seems, is what we are trying to do. We are trying to change our whole lives in order to avoid feeling fear. But we still feel it. In fact, the more we try to escape fear, the more it pursues us.

It is America’s misfortune that at this critical moment in our history we are led by men who are utterly unscrupulous in their use of fear to maintain power. In an earlier generation, President Franklin D. Roosevelt rallied a country in the depths of the Great Depression with his ringing phrase “We have nothing to fear but fear itself.” Faced with *his* great challenge, President George W. Bush has lost no



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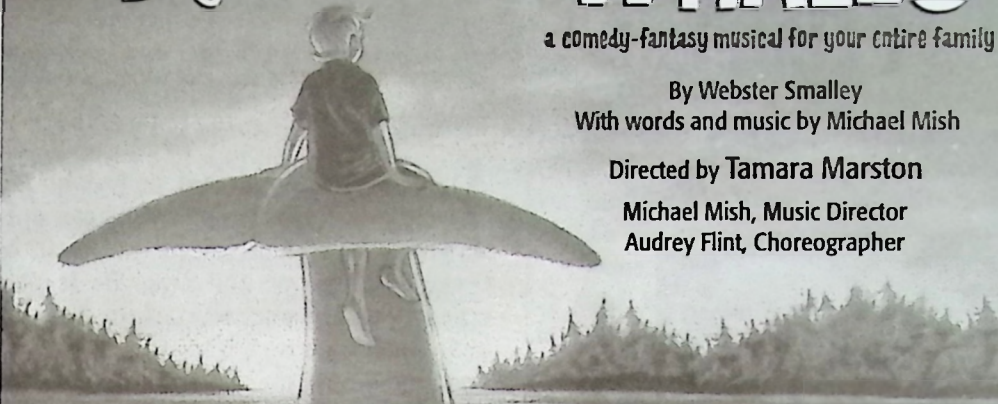
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opportunity to promote fear and to use it for his own ends. The time has come for Americans to say “Enough!” The alternative is to allow our country to be transformed into a place ruled not by the traditional American values of tolerance, generosity, and hope, but by divisiveness, selfishness, and, yes, by fear... fear itself.

IM

Pepper Trail is a biologist and writer living in Ashland. His collected essays can be found at the website www.concept-labs.com/pepper



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www.jeffexchange.org



JEFFERSON PERSPECTIVE

Russell Sadler

Oregon's Hidden Branch of Government

In an age when elected politicians are increasingly ideological and hear only what they want to hear, much of Oregon's economic and civic life is governed by an alphabet soup of state boards and commissions. From the Board of Accountancy to the Workers Compensation Board these board and commission members are the custodians of Oregon's political tradition of independent citizen government, maverick politics and non-partisan, pragmatic problem-solving.

Appointed by the governor and confirmed by the State Senate, members of these boards and commissions volunteer to serve. Most receive no pay and are compensated only for their expenses. This unusual arrangement allows ordinary citizens to influence state policies to a degree unmatched in the federal government and many states.

Oregon's boards and commissions are not window dressing "advisory" committees. They wield real power over policies of the state agencies they govern. The clout comes from two sources—members hire and fire the head of the agency they govern and they must approve any changes in the permanent rules that govern the agency. This power to influence state policy attracts board members who would never consider elective politics.

The late Glen Jackson, CEO and later Chairman of Pacific Power and Light, is regarded as the quintessential commission member. He chaired the State Transportation Commission for so many years that he arguably had as much influence on the siting and construction of Oregon's post-World War II transportation

system as any engineer, government bureaucrat or elected official.

Commission members like Jackson took their independence from elected officials very seriously. Neil Goldschmidt was Secretary of Transportation in the Carter Administration. When Goldschmidt became governor in 1987, he sent a letter to every incumbent board and commission member demanding a letter of resignation so he could appoint whoever he wanted in the tradition of the federal government.

Goldschmidt's letter triggered the biggest rebellion I have seen in more than 30 years of covering Oregon government.

Dozens of board and commission members, some appointed by former Gov. Bob Straub, others by former Gov. Vic Atiyeh, met in Room 50, the Capitol's largest hearing room. After talking to one another all day, they drafted a uniform reply to Goldschmidt's letter. They agreed:

- the federal tradition of automatic resignations was not an Oregon tradition.
- board and commission members were appointed by previous governors to serve the people of Oregon, not a particular governor or political party.
- one role of state boards and commissions was providing continuity during a change in administrations.
- board and commission members served for staggered, fixed terms and could only be replaced for cause.

Goldschmidt backed down and the independence of Oregon's boards and commissions was preserved.

Not everyone admires Oregon's boards

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OREGON'S BOARDS AND COMMISSIONS ARE NOT WINDOW DRESSING "ADVISORY" COMMITTEES. THEY WIELD REAL POWER OVER POLICIES OF THE STATE AGENCIES THEY GOVERN.

”

and commissions. Lobbyists have a hard time influencing the decisions of people who are so independent. As appointed officials, board and commission members do not need campaign funds. They serve voluntarily and their incomes are derived from family or whatever business they are engaged in. They are not out of work if they lose their appointment. Lobbyists now use the Senate confirmation process to try and block the appointment of people they do not want regulating their industry. This technique works best for the interest groups that give the biggest bucks to State Senate campaigns—the timber and agricultural industries and labor unions. But the independence of state boards and commissions remains a source of frustration for lobbyists and partisans who would like to turn the system into a pork barrel.

This uniquely Oregon system does not always work the way it should. The Traffic Safety Division of the Oregon Department of Transportation is widely regarded as a dysfunctional agency that bullies, cajoles, wheedles or co-opts its governing board and advisory committees into doing what the staff wants. This is the agency that drafted the poorly thought out school zone speed-limit changes last session that are the bane of confused motorists and the boon of revenue-hungry local governments. In addition to considering repeal of the changes, it will be interesting to see if the Legislature holds the agency accountable for bad advice that embarrassed so many lawmakers so publicly. The Legislature is the ultimate check on executive branch agencies.

Oregon's system of boards and commissions is a last bastion of nonpartisan government where reasoning and persuasion will still win an argument. It is a place where ordinary people listen to ordinary people like themselves expressing their opinions on a policy before deciding how to change that policy. Given Oregon's part-time Legislature, the boards and commissions are an important level of continuing citizen checks and balances on the government that affects our daily lives. ■

Columnist Russell Sadler is living in a Eugene writer's garret this winter working on a short history of Oregon for tourists and newcomers. He can be reached at Russell@russellsadler.org.

Les AuCOIN Says, "So Long"

In the final Calvin and Hobbes cartoon strip I loved so much, Calvin, the young boy, and his imaginary tiger, Hobbes, go sledding down a slope with wild abandon and a gleeful Calvin shouts out, "It's a magical world, Hobbes, ol' buddy! Let's go exploring!"

I've decided to go exploring.

With abiding affection for the talented management and staff of JPR, its listeners, and this magazine's readers, I've decided work on in-depth writing that I cannot do with my weekly responsibility for two radio commentaries and one newspaper column.

I want to spend time looking into our deepest political prejudices and in some cases our willful ignorance of facts. Just the other day, I read an essay in the *Medford Mail Tribune* by a Southern Oregon timber lobbyist. He wrote that everything will go to "waste" in the old Biscuit Fire if the timber industry does not use bulldozers and heavy logging equipment in roadless areas to cut what's there.

Science shows that nothing in nature is wasted. The lobbyist is misinformed or knowingly trying to dupe an unsuspecting public in an effort to make money for his masters. He and others like him want to squeeze all that is wild out of your National Forests to make them logging farms and, incidentally, more vulnerable—not less vulnerable—to future wildfire. Meanwhile, popular media outlets do practically nothing to challenge their audience to think about such things. Yet their consumers own those forests!

I want to spend some time documenting how monied interests all too often manipulate language and symbols to get the non-elite public to work against its own best interests. It is a dangerous trend, and the biggest unreported story in both Oregon and the country. Maybe I'll even finish my novel!

Thanks, dear readers, for your company these past three years. Take care of yourselves. I'll see you up the road.


—Les AuCoin



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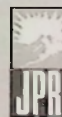
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Ashland Independent Film Festival

Grows from Humble Beginnings to Include Academy Award Nominations

By Darrel Pearce & Joanne Feinberg



The title character "Joe Blow" from the animated short film from Vinton Studios.

When we say the film festival is a good match for Ashland and Southern Oregon, we are referring to the cultural events already in place here, such as the Oregon Shakespeare Festival, the Britt Music Festival, events scheduled at the Craterian Ginger Rogers Theater...We hope to see something of an Oregon Sundance film festival developing here as more and more film buffs learn of the Ashland event and it grows in popularity."

Medford Mail Tribune Editorial Board, February 2003

In the late 90s, a handful of local people imagined an independent film festival in Ashland that would complement the rich artistic and cultural offerings already established in Southern Oregon. The Ashland Independent Film Festival founders, Steve and D.W. Wood, and group of 150 volun-

teers led by a dedicated Board of Directors, laid the foundation for a success that drew comparison to the Rogue Valley's long standing and respected arts organizations.

John Schweiger, CEO of Coming Attractions, Inc., and owner of the Varsity Theatre, shared the vision of a film festival. From the beginning he offered use of the theatre and office space in support of the non-profit venture. He is heralded as the Ashland Independent Film Festival's Founding Advisor and Benefactor.

The AIFF opened in October 2001 to a warm reception despite the nation's grieving. With Schweiger and his staff's assistance, and over two years of hard work and preparation, the growing volunteer base produced a festival of independence, celebration, and discovery. Short and full length documentaries and feature films, student works, animation and more filled the screens. Drama-fictional and documen-

tary—entertained and inspired over two thousand people.

Located in the heart of downtown Ashland, the historic Varsity Theatre with its Art Deco façade and lobby is the perfect venue for the event. Many film festivals across the country have several screening locations, requiring travel between showings. The Varsity offers five theatres located in one building that offer a uniquely intimate experience to the audience.

In the fall of 2003, the AIFF Board of Directors risked the little money they had in the bank from the success of the first two years and hired a half-time Executive Director—a paid staff person to help them build on their years of effort. Tom Olbrich, former Jefferson Public Radio staffer, and founder and producer of SOU's *One World Series* joined their team and community support and awareness grew even stronger.

In the spring of 2004, the festival offered over 70 films. More than 7,500 tickets were sold, twice the 2003 numbers. Many of the films at the festival became audience favorites immediately and tickets went quickly. *What The #\$! Do We Know?* sold out, and the film went on to a 12 week run at the Varsity. *The Wild Parrots of Telegraph Hill* became an instant hit and won the John C. Schweiger Audience Award. A third of the screenings were full and many of the films went on to national attention and distribution.

The AIFF has been an exciting showplace for quality independent film while nurturing an interactive atmosphere where filmmaker and audience are given the chance to join together. Filmmakers often introduce their films, and after the credits roll, take part in a question and answer session with the audience. The rare interaction with the person who is often the director, writer and producer—and sometimes the actor—of a film is an opportunity that the audience appreciates greatly. For most Q and A sessions the theatres remain full, even at 11:30 at night. Audiences also have

the opportunity for further discussion at Filmmaker Forums, and to make a personal connection over a late night drink at the nightly Filmmakers Lounge at the Hong Kong Bar and Grill.

Filmmakers love the interest and attention given to their art as well as the natural and cultural attributes of the town and the intimate theatre setting. Due to their positive experience at the Ashland Independent Film Festival, the reputation of the festival has spread in the industry. 560 films from around the country and the world—nearly twice the amount of 2004—were submitted and screened for inclusion in the 2005 AIFF.

The festival has also quickly become a mecca for film buffs from the West Coast and beyond. With attendance doubling last year, the 4th Annual Ashland Independent Film Festival will undoubtedly attract an even larger audience.

Research shows that more and more people are coming from California, Oregon and beyond as the event's reputation grows. This year the festival will present 85 films on five screens in five days. Films begin showing at 12 noon on Thursday, March 31 with the last screening at 9:40 p.m., Monday, April 4.

Engaging documentaries have always been a major element of the Ashland festival and this

year is no exception. Among the 25 documentaries included is the Oscar nominated *Born into Brothels*. In *Brothels*, Briski and co-director Ross Kauffman chronicle the amazing transformation of the children of prostitutes they come to know in Calcutta's red light district. Briski, a professional photographer, gives them cameras and ignites sparks of creativity in a seemingly hopeless world. *Born into Brothels* won the prestigious Best Documentary Award from the L.A. Film Critics and The National Board of Review and the Film won the Human Rights Watch 2004 Nestor Almendros Prize for Courage in Filmmaking.

Two other official selections of the 2005 AIFF made the final list to qualify for



A re-enactment fan's life goes awry in Jim Taylor's *Lost Cause*.



THE AIFF HAS BEEN AN EXCITING
SHOWPLACE FOR QUALITY
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(Top down) A Portland man fakes press credentials and travels bringing the stories you don't see on the news in *Inside Iraq*; the Elevator Man Otis from the short film *Lift*; a girl from a small island in Fiji struggles with a battle between ancient and modern ways in *The Land Has Eyes*; an aspiring opera singer dines with friends before her big audition in the documentary *Laundry and Tosca*.

the Best Documentary Feature Academy Award. While they did not receive a nomination, they were considered by the Academy to be two of the 12 best documentaries made in the last year. *Home of the Brave* focuses on Viola Liuzzo, the only white woman murdered in the civil rights movement in America. Told through the eyes of her children, the film explores the lingering mystery that surrounds her killing. The Ashland screening corresponds with the 40th anniversary of the march on Selma in which Liuzzo participated.

The Ritchie Boys is the untold story of a group of young Jewish men who fled Nazi Germany in the 1930s and returned a few years later as soldiers in US uniforms. They knew the psychology and the language of Germany and shared a personal motivation to help bring down Hitler's Reich. In Camp Ritchie, Maryland, they were trained in intelligence and psychological warfare. Not always courageous, but determined, bright and inventive they fought their own kind of war against their native country.

Another feature length documentary at the festival that is

accompanies the more 'well-adjusted' Warhols as they navigate the corporate sea, while trying to maintain their creative edge. *DIG!* is about both musicians' love and obsession, gigs and recordings, arrests and death threats, uppers and downers—their choices between art and industry, which unfold with the passage of time.

Other documentaries at this year's festival include: *Laundry and Tosca* which follows Marcia Whitehead, a rare and gifted lirico-spinto soprano who lives in a little garage apartment in Southern California and works a modest-wage job. She dreams of a musical life, beyond the ordinary. For over twenty years, she pays for coaches and teachers to train her voice. An acquaintance offers to arrange a meeting with a world-renowned vocal instructor in New York City (whose students once included the world class tenor Placido Domingo). It takes a year just to arrange the audition, but in the time that follows, it becomes clear that Whitehead will realize her dream. At press time, Marcia

THE ASHLAND INDEPENDENT FILM
FESTIVAL PROVIDES A RARE CHANCE TO
SEE SHORT NARRATIVE FILMS THAT
STRUGGLE TO FIND AN AUDIENCE IN
MAINSTREAM AMERICAN MEDIA. THIS YEAR
THE FESTIVAL WILL FOLLOW ITS TRADITION
OF SHOWING AT LEAST ONE SHORT FILM
BEFORE MOST OF THE FEATURES. AND WILL
HAVE TWO PROGRAMS CONSISTING
COMPLETELY OF SHORTS.



Academy Award nominated *Born into Brothels* chronicles the amazing transformation of the children of prostitutes in Calcutta's red light district.

gathering praise is Monumental: David Brower's *Fight for Wild America*. David Brower's life was tied to the fight to preserve the American wilds for future generations and he is considered by many to be one of the greatest environmentalists in our history. Not since John Muir had an American fought so hard, or been more successful, in protecting our natural heritage. He led the Sierra Club to its place as a major force in environmental politics. He is credited with helping to save Yosemite and the Grand Canyon from human destruction. In his later years he founded the Earth Island Institute and Friends of The Earth. The film includes Brower's own "home movies" of the very early days of the Sierra Club. There are amazing images of Glen Canyon, now submerged due to a controversial compromise Brower made early in his career.

DIG! is a feature-length documentary shot over seven years about musicians Anton Newcombe, leader of the Brian Jonestown Massacre, and Courtney Taylor, head of the Dandy Warhols, star crossed friends and bitter rivals. While tracking the destructive path of the Brian Jonestown Massacre, *DIG!* also

Whitehead is planning to travel to Ashland to sing at events during the festival.

Scared Sacred is about the search for meaning in times of turmoil. The film is based on the five-year odyssey of award-winning filmmaker Velcrow Ripper. With his engaging first person narration, Ripper takes audiences on an unforgettable journey to the 'Ground Zeros' of the planet in search of the stories of exceptional survivors who have found a pathway to growth in the aftermath of adversity.

In *Twins*, the extraordinary bond between twins is revealed. The short documentary is inspired by the book *Twins* by world famous photographer Mary Ellen Mark, known for her work in *The New Yorker* magazine.

There is also a rich range of narrative (the industry term for fiction) films at the AIFF. This year an audience favorite is bound to be the German film *The Miracle of Bern*, about a pivotal event in post-war German history. The "miracle" occurs when the German national soccer team conquered a seemingly unbeatable Hungarian team to win the World Cup in Switzerland on July 4,

1954. This honor has been credited with restoring German self-confidence and initiating the so-called economic miracle of the 1950s. Director and former soccer player Soenke Wortmann portrays this important historical event through parallel stories of a young boy and a sports reporter, recreating that world-shaking game down to the last exciting goal. The Miracle of Bern has won numerous awards around the world, including the Audience Award at the 2004 San Francisco International Film Festival.

The Land Has Eyes is a drama about a young South Pacific islander who connects with the ancient ways of her people, in the midst of the remains of white, colonial rule. Shamed by her village for being poor and the daughter of a wrongly convicted thief, Viki is inspired and haunted by the island's mythical 'warrior woman'. The lush tropical beauty of Rotuma, an isolated island of Fiji, contrasts with the stifling conformity of her culture as Viki confronts notions of justice and her own personal freedom. The writer and director of *The Land Has Eyes*, Vilsoni Hereniko, grew up on Rotuma and based much of the film on

ness. The writer, director and lead actor of *Tennis, Anyone...?* Donal Logue made his mark as the star of the hit indie film *The Tao of Steve* and has a home near Shady Cove. Schedule allowing, he will visit the AIFF.

Yoshino's Barbershop is a Japanese film highlighting the affect of tradition on a modern culture. A peaceful small town, where everyone knows everyone else, is typical and ordinary in every way but one. Every boy in the whole town wears the same hairstyle. The practice supposedly dates back to an ancient tale of a mountain spirit who would kidnap little boys. The ritual and tradition of old Japan provide a backdrop to this tale of changing ways.

The Ashland Independent Film Festival provides a rare chance to see short narrative films that struggle to find an audience in mainstream American media. This year the festival will follow its tradition of showing at least one short film before most of the features, and will have two programs consisting completely of shorts.

One of the contenders for the festival's Best Short Film Award is bound to be *Lift*. How far would you go to win the woman of your dreams? Otis is an elevator operator and he is in love. The object of his affection is a junior stenographer named K. She too is quiet and lacks Otis' self-confidence. K is even afraid to take the elevator. The anonymous letters he sends her seem to be from someone who is privy to her innermost dreams. Can such a person exist? The film stars Dominique Pinon of *Delicatessen* and *Amelie*.

Another short sure to draw attention is *The Lost Cause*. The writer, director and producer of the film is Jim Taylor, the Golden Globe winning and Academy Award nominated co-writer of the hit movie *Sideways*. Taylor has co-written with Alexander Payne other popular films including *About Schmidt* and *Election*. In his short film, *The Lost Cause*, a re-enactment Confederate soldier's commitment to his "hobby" takes a heavy toll on his family life.

Eyes will certainly be on *The Morning After*. This short was created by Will Vinton of Claymation fame. His commercial featuring the singing California raisins, other commercials and feature films put him and his hometown of Portland on the map. Vinton recently lost control of his company to Nike founder Phil Knight. This is his first film with his new production company. It features a *Roger Rabbit* style combination of animation and live action. Phil Knight's company, Will Vinton Productions, also has an official animated short selection at this year's festival. *Joe Blow* is the story of one man's quest for companionship. It's a cautionary tale of passion, loss and pneumatics. Joe, who lives by himself in a trailer, finds that love can be a breathtaking experience. The complete AIFF schedule can be found at www.ashlandfilm.org.

This year the AIFF presents a new event during the festival: "Stop, Motion! - Photographs from the 2005 AIFF Films." Each year the souvenir program includes a synopsis and still picture from every film. Many of these single frames are works of art in their own right and this year audiences will

CONTINUED ON PAGE 17



Zana Briski, director and narrator of *Born into Brothels*, shown here with a child of Calcutta's red light district.

events in his life. He left the island in his teens and went on to become a renowned playwright. He is a professor at the University of Hawaii and this is his first film. There is only one professional actor in the production, which takes place entirely on Rotuma. Hereniko and his wife Jeanette, the producer of the film cast all the other roles, including Viki, from the remaining islanders—people who had never left Rotuma and had never seen a movie theatre. The community spent a year building sets and preparing for the filming. When the production team arrived to make the film, they were all housed for months by the native people as there is not hotel on the island. Vilson and Jeanette Paulson Hereniko will visit Ashland for this year's festival. Jeanette is former Rogue Valley resident and founder of the Britt Children's Festival.

Tennis, Anyone...? follows the lives of two mid-level Hollywood losers, Danny Macklin and Gary Morgan. Their lives falling apart and careers going nowhere, they seek redemption and revenge by participating in celebrity/charity tennis tournaments. The film is a hilarious send-up of the Hollywood film busi-

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NATURE NOTES

Frank Lang

High Fructose Corn Sugar

Obesity in America has become a big issue. As a nation, we are becoming bigger and bigger and bigger. In fact, we are becoming biggies. As in all things human, we tend to blame everything and everybody but ourselves for our collective obesity. It's the fast food industry; it's restaurants serving huge portions; it's being told, "Clean up your plate or else." "Remember the starving Armenians, Biafrins, Sudanese, Eritreans," or whatever group happened to be nutritionally challenged at the time. Nature Notes heard the Armenian mantra constantly at meals. So he cleans up his plate, he eats everything in sight, except for maybe parsnips.

In a recent *Nature Notes*, he pointed out that he was far more concerned about local drunk drivers, druggies, and his own diet than he was perishing from Nile Valley fever, or for that matter, al-Qaeda, meteors, or weapons of mass destruction. He did do something simple about his diet. He avoids, with boring regularity according to his spouse, what might be called a weapon of mass accumulation, high fructose corn sugar, or HFCS as it is known in the trade.

High fructose corn sugar is now found in virtually every prepared food we North Americans eat, sweet or not. It is strictly a human manufactured product from starch stored in the nutritive tissue corn fruits, or seeds to the untutored. Starch is composed of the simple sugar glucose hooked together in long chains. Food technologists discovered that the starch can be artificially broken down to glucose in enormous amounts and converted by bacteria, fungi, and some industrial apparatus to fructose. 90% fructose is used where very little volume is needed or back blended to syrups of 55% fructose or less.

It is used in beverages like sodas, fruit cocktail drinks, sports drinks. The only place you can get a well-known cola made the old fashion way is? You guessed it, Hawaii, the land of pure sugar cane. I don't know about Utah, land of the sugar beet,

however. HFCS are in all things sweet: jams, jellies, ice cream, sweetened yogurt, candy and confections of all kinds, baked goods, Ketchup, spaghetti sauce, the list goes on and on. High fructose corn sugar does things to baked goods consumers have come to like. It forms cross-links with other carbohydrates to make the product chewy. Sweet and chewy.

Food processors like it because it is cheap, easy to use, and can be trucked about in huge tank cars to food processing plants through out the nation. It tastes sweeter than natural sucrose so manufacturers can use less.

In 2001, per capita availability of high fructose corn sugar was about 62.6 pounds per person in the US. We consume 16 billion pounds of the stuff in the US. Excessive sugar consumption isn't very good for you. There is evidence that too much fructose can cause problems because of the way it is absorbed and metabolized. It may adversely affect insulin and sugar metabolism, cholesterol and triglyceride production, and maybe help add on the extra pounds that make us fat.

Of course this is disputed by food industry champions who claim not true, not enough evidence, we ain't rats, can't be shown to be linked to obesity. Nature Notes urges listeners to perform their own experiment, especially if they guzzle quantities of high fructose corn syrup laden drinks. Knock it off for a few months. Switch to something else, like clean, pure water, or iced, unsweetened tea. See what happens to your triglycerides and weight. ☐

Dr. Frank Lang is Professor Emeritus of Biology at Southern Oregon University. *Nature Notes* can be heard on Fridays on the *Jefferson Daily*, Saturdays at 8:30am on JPR's Classics & News Service and Sundays at 10am on JPR's Rhythm & News Service.

Habib Koite

One Foot in the Past and One Foot in the Future

By Maria Kelly

SOU and JPR's *One World Concert Series* continues on Sunday March 6th with the highly anticipated return of Malian guitar virtuoso Habib Koite and his band Bamada at the Historic Ashland Armory at 8pm.

Habib Koite comes from a noble line of Khassonke griots in Mali, Africa—the hereditary musician-historian lineage central to West African culture. He was exposed to ancient Malian traditions as well as modern blues, soul and rock and roll. Unlike the griots, his singing style is restrained and intimate with varying cadenced rhythms and melodies. Habib also takes some unique approaches to playing the guitar. He tunes his instrument to the pentatonic scale and plays on open strings as one would on a kamale n'goni. At other times, Habib plays closer to the blues or flamenco. He has been called the “African Clapton” as his reputation as a guitar player has become almost mythical, combining rock and classical techniques with Malian tunings that can make the guitar sound like a kora or ngoni.

The predominant style played by Habib is based on the *danssa*, a popular rhythm from his native city of Keyes. He calls his version *danssa doso*, a Bambara term he coined that combines



the name of the popular rhythm with the word for hunter's music (*doso*), one of Mali's most powerful and ancient musical traditions. “I put these two words together to symbolize the music of all ethnic groups in Mali. I'm curious about all the music in the world, but I make music from Mali. In Mali, there are many beautiful rhythms and melodies. Many villages have their own kind of music. Usually, Malian musicians play only their particular ethnic music, but me, I go everywhere. My job is to take all these traditions and to make something with them, to use them in my own music.”

What sets him apart is a distinctive guitar style, acoustic and electric, that is neither heavily traditional nor emphatically Western. It all adds up to a contemporary and authentic interpretation on the roots

of Malian music. Koite's authentic mix of traditional and modern forms is truly creative and original. Using as his foundation an infectious, staccato, finger-picking guitar beat based on the patterns of the West African kora, Koite added the undulating rhythms of dance music, plus elements of jazz and blues for a subtle and irresistible mix. Koite weaves jazz riffs, flamenco, calypso and American blues into a vibrant *danssa*-style bed of

CONTINUED ON PAGE 15

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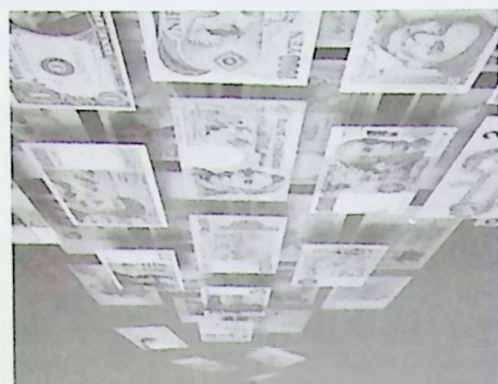
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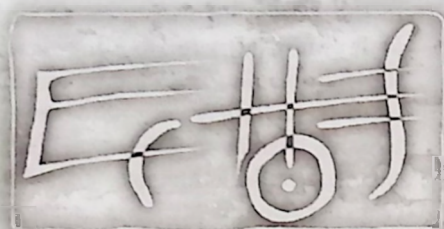


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INSIDE THE BOX

Scott Dewing

The Singularity

The future of the human race changed on Monday, July 16, 1945 at 5:30 a.m.

At that moment, the rain finally stopped falling after a long night of thunderstorms and what would have been just another sunrise washing over the desolate, arroyo-scarred landscape of the Jornada del Muerto Valley was suddenly engulfed by a flash of light brighter than a dozen suns. The light was so bright it could be seen across the entire state of New Mexico as well as parts of Arizona, Texas, and Mexico.

"It was golden, purple, violet, gray, and blue," recalled Brigadier General T.F. Farrell. "It lighted every peak, crevasse and ridge of the nearby mountain range with a clarity and beauty that cannot be described but must be seen to be imagined."

The beautiful light was caused by an ugly explosion that was 10,000 times hotter than the surface of the sun. Every living creature within a one-mile radius of ground-zero was obliterated with the very ground itself transformed from sand into jade-colored glass beneath the blast's crucible of heat. Then the scorched land fell into darkness beneath a towering and ominous 38,000-foot mushroom cloud, the image of which would forever be burned into the collective consciousness of generations to come.

We had successfully detonated the first atomic bomb and created a weapon of mass destruction. Whatever future could have been imagined for the human race up until that moment had changed forever. For the first time in history, man could imagine a future in which he could destroy the world at his own hands and perish forever from

the face of the earth.

Not even Robert Oppenheimer, the head of the Manhattan Project's scientific crew that created and detonated the first atomic bomb, fully comprehended the impact of what had been accomplished until after that first test blast when he reportedly uttered a quote from the *Bhagavad-Gita*.

"I am become Death," he said, "the destroyer of worlds."

His test director, Ken Bainbridge, responded a bit more bluntly.

"Now we're all sons of bitches," he said.

Shortly after the first A-bomb was dropped on Hiroshima, President Truman declared the creation of the A-bomb, "The greatest achievement of organized science in history." What may have been the "greatest achieve-

ment" in 1945, however, wasn't a great achievement for all time. The ensuing nuclear legacy that mushroomed out of this technological advancement was anything but a "great achievement". The resulting MAD shadow of Mutually Assured Destruction hung over the world for 50 years then dissipated (somewhat) with the fall of the Soviet Union only to be transformed into fears of "dirty bombs" planted by terrorists in the very cities of the scientific minds that created the A-bomb.

As the pace of technological advancement quickens, our ability to assess the long-term impacts of technological advancements diminishes. As our ability to assess those impacts diminishes, the chance of unforeseen consequences increases. This is a problem if we desire to be good stewards of the present—as opposed to "sons of bitches"—and create a

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future worth living in for those who, for better or for worse, inherit the future that we are in part creating with the very decisions we are making in the present.

We live in an era of rapid technological progress in which one advancement leads quickly to another in shorter and shorter cycles. "Technological change isn't just happening fast," wrote author James John Bell in an article published in *The Futurist*. "It's happening at an exponential rate. Contrary to the commonsense, intuitive, linear view, we won't just experience 100 years of progress in the twenty-first century—it will be more like 20,000 years of progress."



Acceleration of technological advancement at an increasingly exponential rate will, at some point, theoretically reach a "singularity". This is a point in the technological revolution that will be similar to the theoretical singularity that occurs within a black hole; hence the use of the term "singularity". A black hole occurs when a dying star collapses into an increasingly massive and dense body that has a gravitational pull so strong that it sucks in everything around it—including light. In his book *A Brief History of Time*, Stephen Hawking wrote, "According to [Einstein's theory of] general relativity, there must be a singularity of infinite density and space-time curvature within a black hole...At this singularity the laws of science and our ability to predict the future would break down."

The technological singularity, which is often referred to as simply the Singularity, is a postulated point in time when the rate of technological advancement accelerates beyond our ability to fully comprehend or predict the future. According to author and inventor Ray Kurzweil, the Singularity is a time in the future, "when societal, scientific, and economic change is so fast we cannot even imagine what will happen from our present perspective."

The Singularity is not based upon one particular technological advancement; rather, it is predicated on the convergence of developments in areas such as computer science, bio-tech, artificial intelligence (AI), neuroscience, nanotechnology, robotics, and genetics. Some Singularity apologists advocate that the tipping point for the Singularity will be the development of machine intelligence that exceeds human intelligence. This *super-intelligence* would then have the ability to create an even greater intelligence—assuming of course that it *chooses* to do so.

Contrary to popular sci-fi movies and novels, I don't believe that machine intelligence of this magnitude will be built from scratch and housed within an AI robot or a computer like the infamous HAL in *2001: A Space Odyssey*. The more likely scenario will be the merger of humans with the technology we've created. At first this merger will be to augment human intelligence. Eventually, we'll replace our limited brains with something that has far more capacity. I think this is the likely scenario because we've already been working on it for a couple million years. Think of the Singularity then as the point when evolution is no

longer a natural process that occurs over millions of years but is directly and immediately influenced—or even *created*—by its participants.

If you are having difficulty conceiving what that future might be like or what it would lead to next, then you have just experienced what the Singularity will be like. If you find this somewhat disturbing or flat-out terrifying, you're not alone.

"The Singularity is a frightening prospect for humanity," wrote Stewart Brand in his book *The Clock of the Long Now: Time and Responsibility*. "I assume that we will somehow dodge it or finesse it in reality, and one way to do that is to warn about it early and begin to build in correctives." ■

Scott Dewing is a technology consultant, writer and the CIO of Vortex, Inc., a technology company located in Ashland, Oregon, www.vortexinc.com. This column is excerpted/adapted from his book-in-progress, *Dangerous Futures: Humanity's Race Toward the Singularity*. Archives of his columns are available at his website, www.insidethebox.org.

HABIB KOITE *From p. 13*

rhythms, textures and melodies laid down by his band, Bamada, an explosive super-group of West African rhythm-section talent.

Habib's artistry and powerful personality has earned him the adoration of fans such as Jackson Browne and Bonnie Raitt, both who traveled to Mali to visit with Habib. Bonnie Raitt also invited Habib to record on her album *Silver Lining*. Recognized as a guitar virtuoso world wide, he has been featured in hundreds of newspapers and magazines including *Rolling Stone*, *Le Monde* and *People Magazine* and on numerous radio shows including NPR's *All Things Considered*, *The World Café*, PRI's *The World*, *The House of Blues Radio Hour* "Mali to Memphis" special, as well as *The Late Show with David Letterman*.

With one foot in the past and the other in the future, Habib Koite is an artist for a generation that has witnessed the breaking

down of cultural barriers. Mali has many rich and diverse musical traditions, which have many regional variations and styles that are particular to the local cultures. Habib is unique because he brings together these different styles, creating a new pan-Malian approach that reflects his open-minded interest in all types of music. His music proves that we do not have to forsake the past in order to develop the future. He respects and treasures the music of his ancestors and believes that the modern world, for all its benefits, needs to keep its links to the folklore, mythology and history of the people, in order to retain its soul.

Tickets are on sale now at 541-552-6461 and online at www.oneworldseries.org; also at SOU Raider Aid, Music Coop in Ashland and Bad Ass Coffee in Medford for \$30 for General Admission Seating; and \$15 for SOU Students and Children (0-12). ■

Michael Feldman's

Whad'Ya Know?

All the News that Isn't

Iraqi elections successful as Republicans sweep contests. Iraq is now officially a red state, although the Kurds have their own way. Iran remains in the blue column.

Eventually, a prime minister and president will emerge. President of Iraq—there's a feather in your cap. If they can find your cap, afterwards. Right up there next to alderman in hell. They call you in the middle of the night if the fires go out.

Be a good starter presidency for Neil. Maybe Al Gore.

In other news, President Bush says he would not rule out an invasion of Iran. In fact, he thought we already had.

Down to the Duo of Evil. Really need three for an axis. Might add Massachusetts, what with the gay marriage and all.

Hamas offers to stop attacks on Israel as soon as Jesus comes back and dances a kazatzkah on the Temple of the Mound.

President Bush reveals to anti-abortion rally that Neil was a partial birth.

Ed McMahon top dog at last.

Sponge Bob Gay Pants? Sponge Bob and bunny Buster Baxter pink-listed by conservatives.

Just when you begin to think conservatism is a legitimate intellectual philosophy they start persecuting cartoon characters.

PBS caves to the new secretary of education who hates what they stand for: Pretty much Bi-Sexuals.

In truth, there are big divisions among cartoon characters, themselves. Mickey Mouse, while never officially marrying Minnie, is quite conservative; Pepe le Pew, on the other hand, thinks anything's fair game if you paint a stripe on it. Tom and Jerry, of course, the cartoons' oldest gay and cross species couple.

That's all the news that isn't.

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ON THE SCENE

NPR's Sports Guys, Tom Goldman & Frank Deford

I rate callers ranting about the latest minor-league trade. Mega-caffeinated play-by-play hosts. Frustrated ex-jocks waxing about "their day." Just some of the images conjured by today's standard sports radio fare. But NPR isn't standard radio and it certainly doesn't cater to a middling audience. Just like everything else you hear on NPR, sports is held to a high standard.

"There are two types of people in my audience," said Frank Deford, NPR sports commentator and award-winning writer/journalist, "and one of those types knows sports very well. I have to please them, but I also try to engage the other half."

But make no mistake: everyone is listening.

"All I have to do is mispronounce a word," Deford said. "I remember using the word specie (to talk about a classification of beings). We must have received a dozen emails, asking NPR to 'tell Mr. Deford that the word specie refers to a coin. He meant to use the word species.'"

Not everyone in the audience is that standoffish about sports. Many listeners like sports. It's safe to say many love sports. It's just that NPR listeners usually have more on their minds. "I approach my reports as 'Sports and...' said Tom Goldman, NPR's only sports reporter. "Because our audience has such broad interests, I need to connect sports to other things in society, whether it's culture or business."

Trained in news journalism, Goldman joined NPR in 1990 and began his current job in 1997. "Many sports journalists cover one beat or one sport," he said. "The world of sports is truly my beat. I think that's one reason why NPR makes me a better sports reporter. The audience keeps me honest; you can't get anything by them."

Deford has also earned numerous accolades on both sides of the news/sports

aisle. Heard every Wednesday on *Morning Edition*, he has fashioned an unparalleled career, from the pages of *Sports Illustrated* and other leading magazines to more than a dozen books, to HBO's *RealSports with Bryant Gumbel* and his NPR gig, which dates back to 1980. It's his vast knowledge, however, that brings him a challenge each week: selecting from the many different



Frank Deford

topics competing for his - and his audience's - attention. And, how best to convey them.


"I try to relate my pieces to the news in some way and bring something interesting to sports," Deford explains. "I'm looking to achieve variety in the 52 reports that I do each year. Some have to be hard-hitting, but some funny and uplifting. I remember a commentary I wrote during the [1994] baseball strike as sort of a sports opera. It helped that I do my tapings at a classical music station; it certainly added a lot to the piece."

"During an entire week of *Morning Edition* programs, sports gets a total of about 15 to 20 minutes, so we need to be



Tom Goldman

engaging," Deford added. "One day, I decided to put down all of the things I hated and read them on the air. Of course, I used a different voice. The 'Sports Curmudgeon' was born that day and now I do that piece twice a year. I've reached people through NPR that did not know me - or sports - before," Deford added. "I have had people come up to me and say 'I really don't like sports, but I like you.'"

Yes, you'll hear The Curmudgeon as well as sports reporting from Tom Goldman on NPR News programs, but without the endless and trivial list of scores and statistics, or eternal babble about the call at third base still hotly disputed on other broadcast sports and news programs three days later. NPR listeners want more; they want to connect. 

FILM FESTIVAL *from p. 11*

have the opportunity to view them as such—on the gallery wall! Approximately 35 still photographs from the festival films will be on display at the Nuwandart Gallery from April 1st-10th. An opening reception will be held at the gallery, 258 'A' Street in Ashland, from 5-8 pm during Artwalk on Friday, April 1st. The short film *Pillow Girl*, an official festival selection will be screened throughout the evening.

The Ashland Independent Film Festival's Opening Night "Meet the Filmmakers" Reception at the Ashland Springs Hotel on the 31st at 8:00 p.m. will feature "Savor the Rogue," presented by the Rogue Creamery. The tasting will include the Rogue Creamery's international award winning cheeses, Dagoba Chocolates, Gary West Meats, Rogue Ales, wines from Wooldridge Winery and Bacchus Distributors, food from Market of Choice and other products produced in the local area.

The Awards Ceremony and Party at Historic Ashland Armory is Sunday, April

3rd, at 7:00 p.m. Nine juried and audience awards will be presented with film clips of the top five in each category, including Best Feature. At every screening through Sunday afternoon, audience members will be handed a ballot to rate the films. The ballots will decide the John C. Schweiger Audience Award for Best Feature film as well as the Audience Award for Best Documentary.

Membership passes to the Ashland Independent Film Festival are available now and come with privileges including early entry to films and a members only box office. For membership information, visit www.ashlandfilm.org or call 541.488.3823. Individual film tickets go on sale to members at the AIFF box office at the Varsity Theatre, March 14 and 15 and www.ashlandfilm.org. Student and senior discounts are available with valid identification. Tickets go on sale to the general public March 16.





The documentary *Scared Sacred* visits many of the world's spiritual traditions including those of the Native Americans.

TUNE IN



Sundays 10am on Rhythm & News



PROGRAM GUIDE

At a Glance

Specials this month

News & Information Service

KSJK / KAGI / KTBR / KRVM
KSYC / KMJC / KPMO / KNHM

Rhythm & News Service

KSMF / KSBA / KSKF / KNCA / KNSQ

CLASSICS & NEWS SERVICE

KSOR / KSRS / KNYR / KSRG
KOOZ / KNHT / KLMF

March 2005 marks a new beginning for a JPR original. On September 1, 1992, listeners to Jefferson Public Radio heard the first installment of *As It Was*, a radio series devoted to the history of Southern Oregon and Northern California. The series began after the Southern Oregon Historical Society (SOHS) approached JPR with an idea and a wealth of resources. Now, more than 12 years later, JPR & SOHS are combing their significant expertise to reprise *As It Was* with fresh content, updated production and a new voice. For years, veteran broadcaster Hank Henry was the voice of the series, and retired Emmy Award-winning television producer Bob Davy produced the show. Combined with historian Carol Barrett's research and writing, *As It Was* stood as JPR's quintessential, volunteer program. Starting March 1st, "the new" *As It Was* will feature the voice of Rogue Valley actor, Shirley Patton. SOHS volunteer Dawna Curler will lead a team of writers to develop scripts. And JPR volunteer, audio technician, Raymond Scully will produce the program. The new addition of the popular, long-running program on the history of the region can be heard weekdays on all three JPR services. Plus, internet users can look forward to the JPR/SOHS collaboration on the web. Asitwas.org will feature companion information to this new series. Please join Jefferson Public Radio and the Southern Oregon Historical Society in celebrating the new era of *As It Was*.



Shirley Patton

Volunteer Profile: Liz Jacobson

Liz Jacobson sat in a cramped, dusty office on the second floor of the Jackson County Circuit Court one empty June day. The struggling JPR radio signal emanating from the small radio on her desk was keeping her sane throughout the clickety-clacking monotony and occasional outbursts from criminal defendants she interviewed in that tiny room. Click, clack, tap tap tap.



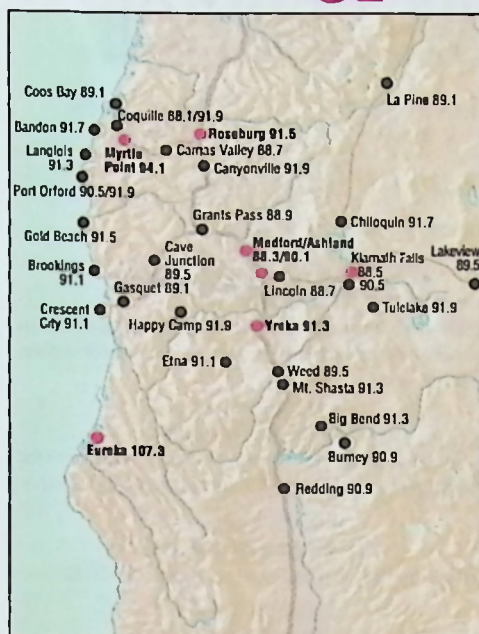
Suddenly a cry for help jumped out of the crackling radio! Something, something, "JPR," something, something, "volunteers needed." With lightening-fast court clerk reflexes she jotted down the phone number and breathed in the air of potential happiness. Something fresh and previously unimagined was exactly what she needed.

CONTINUED ON PAGE 25

Rhythm & News

<p>Coos Bay 83.5 Roseburg 91.9 Port Orford 83.3 Grants Pass 97.7 Medford/Ashland 89.1 Cave Junction 90.9 Klamath Falls 90.9 Yreka 89.3 Callahan 83.1 Mt. Shasta 68.1 Redding 89.7</p> <p>• FM Transmitters provide extended regional service. • FM Translators provide low-powered local service.</p>	<h4>Stations</h4> <p>KSMF 89.1 FM ASHLAND</p> <p>KSBA 88.5 FM COOS BAY</p> <p>KSKF 90.9 FM KLAMATH FALLS</p> <p>KNCA 89.7 FM BURNIEY/REDDING</p> <p>KNSQ 88.1 FM MT. SHASTA</p> <h4>Translators</h4> <p>CALLAHAN/ FT. JONES 89.1 FM</p> <p>CAVE JCT. 90.9 FM</p> <p>GRANTS PASS 97.7 FM</p> <p>PORT ORFORD 89.3 FM</p> <p>ROSEBURG 91.9 FM</p> <p>YREKA 89.3 FM</p>	<h4>Monday through Friday</h4> <p>5:00am Morning Edition 9:00am Open Air 3:00pm All Things Considered 5:30pm Jefferson Daily 6:00pm World Café 8:00pm Echoes 10:00pm Late Night Jazz with Bob Parlocha</p> <h4>Saturday</h4> <p>6:00am Weekend Edition 10:00am Living on Earth</p> <p>N. CALIFORNIA STATIONS ONLY: 10:30am California Report</p> <p>11:00am Car Talk 12:00pm E-Town 1:00pm West Coast Live</p>	<p>3:00pm Afropop Worldwide 4:00pm World Beat Show 5:00pm All Things Considered 6:00pm American Rhythm 8:00pm Grateful Dead Hour 9:00pm The Retro Lounge 10:00pm The Blues Show</p> <h4>Sunday</h4> <p>6:00am Weekend Edition 9:00am Marian McPartland's Piano Jazz 10:00am Jazz Sunday 2:00pm Rollin' the Blues 3:00pm Le Show 4:00pm New Dimensions 5:00pm All Things Considered 6:00pm Folk Show 9:00pm Thistle & Shamrock 10:00pm Music from the Hearts of Space 11:00pm Late Night Jazz/Bob Parlocha</p>
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CLASSICS & NEWS



- FM Transmitters provide extended regional service. (KSOR, 90.1FM is JPR's strongest transmitter and provides coverage throughout the Rogue Valley.)
- FM Translators provide low-powered local service.

Stations

KSOR 90.1 FM*

ASHLAND
*KSOR dial positions for translator communities listed below

KSRG 88.3 FM

ASHLAND

KSRS 91.5 FM

ROSEBURG

KNYR 91.3 FM

YREKA

KOOZ 94.1 FM

MYRTLE POINT/COOS BAY

KLMF 88.5 FM

KLAMATH FALLS

KNHT 107.3 FM

RIO DELL/EUREKA

Translators

Monday through Friday

- 5:00am Morning Edition
- 7:00am First Concert
- 12:00pm NPR News
- 12:06pm Siskiyou Music Hall
- 4:00pm All Things Considered
- 4:30pm Jefferson Daily
- 5:00pm All Things Considered
- 7:00pm State Farm Music Hall

Saturday

- 6:00am Weekend Edition
- 8:00am First Concert
- 10:30am Metropolitan Opera
- 2:00pm From the Top

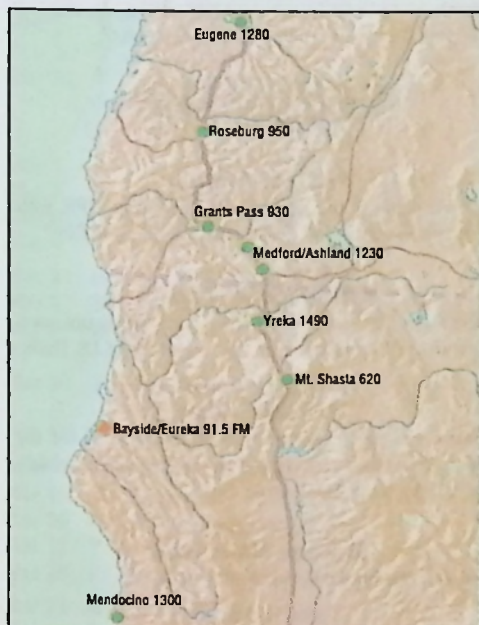
- 3:00pm Played in Oregon
- 4:00pm All Things Considered
- 5:00pm EuroQuest
- 5:30pm On With the Show
- 7:00pm State Farm Music Hall

Sunday

- 6:00am Weekend Edition
- 9:00am Millennium of Music
- 10:00am St. Paul Sunday
- 11:00am Siskiyou Music Hall
- 2:00pm Indianapolis On The Air
- 3:00pm Car Talk
- 4:00pm All Things Considered
- 5:00pm To the Best of Our Knowledge
- 7:00pm Leonard Bernstein
- 8:00pm State Farm Music Hall

Bandon 91.7	Coquille 88.1	Klamath Falls 90.5	Merrill, Malin, Tulelake 91.9
Big Bend, CA 91.3	Coos Bay 89.1	Lakeview 89.5	Port Orford 90.5
Brookings 91.1	Crescent City 91.1	Langlois, Sixes 91.3	Parts of Port Orford, Coquille 91.9
Burney 90.9	Etna/Ft. Jones 91.1	LaPine, Beaver Marsh 89.1	Redding 90.9
Camas Valley 88.7	Gasquet 89.1	Lincoln 88.7	Sutherlin, Glide TBA
Canyonville 91.9	Gold Beach 91.5	Mt. Shasta, McCloud, Dunsmuir 91.3	Weed 89.5
Cave Junction 89.5	Grants Pass 88.9		
Chiloquin 91.7	Happy Camp 91.9		

News & Information



- AM Transmitters provide extended regional service.
- FM Transmitter

Stations

KSJK AM 1230

TALENT

KAGI AM 930

GRANTS PASS

KTBR AM 950

ROSEBURG

KRVM AM 1280

EUGENE

KSYC AM 1490

YREKA

KMJC AM 620

MT. SHASTA

KPMO AM 1300

MENDOCINO

KNHM 91.5 FM

BAYSIDE/EUREKA

Monday through Friday

- 5:00am BBC World Service
- 7:00am Diane Rehm Show
- 8:00am The Jefferson Exchange
- 10:00am Here and Now
- 11:00am Talk of the Nation
- 1:00pm To the Point
- 2:00pm The World
- 3:00pm Fresh Air with Terry Gross

KTBR/KRVM LANE & DOUGLAS CO. ONLY:

- 3:00pm News & Notes

- 4:00pm The Connection
- 6:00pm Fresh Air (repeat of 3pm broadcast)

KTBR/KRVM LANE & DOUGLAS CO. ONLY:

- 6:00pm News & Notes (repeat of 3pm broadcast)

- 7:00pm As It Happens
- 8:00pm The Jefferson Exchange (repeat of 8am broadcast)
- 10:00pm BBC World Service

Saturday

- 5:00am BBC World Service
- 8:00am Sound Money

- 9:00am Studio 360
- 10:00am West Coast Live
- 12:00pm Whad'Ya Know
- 2:00pm This American Life
- 3:00pm A Prairie Home Companion
- 5:00pm Comedy College
- 5:30pm Outlook from the BBC
- 6:00pm Fresh Air Weekend
- 7:00pm Tech Nation
- 8:00pm New Dimensions
- 9:00pm BBC World Service

Sunday

- 5:00am BBC World Service
- 8:00am To the Best of Our Knowledge
- 10:00am On The Media
- 11:00am Sound Money
- 12:00pm Prairie Home Companion
- 2:00pm This American Life
- 3:00pm Studio 360

KTBR/KRVM LANE & DOUGLAS CO. ONLY:

- 3:00pm Le Show

- 4:00pm Zorba Paster on Your Health
- 5:00pm Healing Arts
- 6:00pm To be announced
- 7:00pm The Parent's Journal
- 8:00pm People's Pharmacy
- 9:00pm BBC World Service

E-Mail Directory

To help us provide a fast and focused response to your question or comment please use the e-mail address below that best describes your area of inquiry:

Programming

e-mail: lambert@sou.edu

Questions about anything you hear on Jefferson Public Radio, i.e. programs produced by JPR or pieces of music played by one of our hosts. Note that information about programs produced by National Public Radio can be obtained by visiting NPR's program page (<http://www.npr.org/programs>). Also, many national programs aired on JPR have extensive WWW sites which are linked on our website (<http://www.jeffnet.org>) under "JPR Programs." Also use this address for:

- Questions about programming volunteer opportunities
- Comments about our programming
- For story ideas for our daily newsmagazine, *The Jefferson Daily* send us e-mail at daily@jeffnet.org

Marketing & Development

e-mail: westhelle@sou.edu

Inquiries about:

- Becoming a program underwriter
- Making a planned gift to benefit JPR
- Ways to spread the word about JPR
- Questions about advertising in the *Jefferson Monthly*

Membership / Signal Issues

e-mail: whitcomb@sou.edu

Questions about:

- Becoming a JPR member
- The status of your membership including delivery of any "thank you" gift
- Questions about fundraising volunteer opportunities
- Reports regarding signal outages or problems (please include your town and JPR service in your message)

Administration

e-mail: christim@sou.edu

General inquiries about JPR:

- Questions about the best way to contact us
- Information about our various stations and services

Suggestion Box

e-mail: jeffprad@jeffnet.org

Ideas for all of us to consider (after all, we do consider all things). Please only use the Suggestion Box for communication which doesn't require a response.

Jefferson Monthly

e-mail: hepburna@sou.edu

CLASSICS & NEWS SERVICE

KSOR 90.1 FM
ASHLAND

KSRS 91.5 FM
ROSEBURG

KNYR 91.3 FM
YREKA

KSRR 88.3 FM
ASHLAND

KLMF 88.5 FM
KLAMATH FALLS

KOOZ 94.1 FM
MYRTLE POINT/COOS BAY

KNHT 107.3 FM
RIO DELL/EUREKA

DUE TO EARLY PUBLICATION DATES ALL INFORMATION IS SUBJECT TO CHANGE

MONDAY-FRIDAY

5:00am-6:50am

Morning Edition

The latest in-depth international and national news from national Public Radio, with Renee Montagne and Steve Inskeep.

6:50-7:00am

JPR Morning News

Includes weather for the region. Hosted by Kurt Katzmar.

7:00am-Noon

First Concert

Classical music, with host Kurt Katzmar. Includes: NPR news at 7:01 and 8:01, *Earth and Sky* at 8:35 am, *Featured Works* at 9:05, *As It Was* at 9:30, the *Calendar of the Arts* at 9:00 am, and *Composer's Datebook* at 10:00 am.

Noon-12:06pm

NPR News

12:06pm-4:00pm

Siskiyou Music Hall

Classical Music, hosted by Valerie Ing-Miller and Milt Goldman. Includes *As It Was* at 1:00pm, *Featured Works* at 2:05, and *Earth & Sky* at 3:30pm.

4:00pm-4:30pm

All Things Considered

The latest news from NPR, with hosts Robert Siegel, Michelle Norris and Melissa Block.

4:30-5:00pm

The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary. Hosted by Liam Moriarty and the JPR news team.

5:00pm-7:00pm

All Things Considered

The latest international and national news from NPR.

7:00pm-2:00am

State Farm Music Hall

Your participating Southern Oregon and Northern California State Farm Insurance agents bring you classical music every night, with hosts Bob Christensen, Jeff Esworthy and Steve Seel.

SATURDAYS

6:00am-8:00am

Weekend Edition

National and international news from NPR, including analysis from NPR's senior news analyst, Daniel Schorr. Scott Simon hosts.

8:00am-10:30am

First Concert

Classical music to start your weekend, hosted by Michael Sanford. Includes *Nature Notes* with Dr. Frank Lang at 8:30am, *Calendar of the Arts* at 9:00am, and *As It Was* at 9:30am.

10:30am-2:00pm

Metropolitan Opera Live from New York

2:00pm-3:00pm

From the Top

A weekly one-hour series profiling young classical musicians taped before a live audience in major performance centers around the world.

3:00pm-4:00pm

Played in Oregon

Host Robert McBride will showcase some of Oregon's best chamber groups, soloists, and full orchestras in performance.

4:00pm-5:00pm

All Things Considered

The latest international and national news from NPR.

5:00pm-5:30pm

EuroQuest

Host Jonathan Groubert brings public radio listeners a wide-ranging view of topics each week spanning Europe and crossing the boundaries of government, art, environment, science and more.

5:30pm-7:00pm

On With The Show

The best of musical theatre from London's West End to Broadway. Hosted by Herman Edel.

7:00pm-2:00am

State Farm Music Hall

Your participating Southern Oregon and Northern California State Farm Insurance Agents bring you classical music, with hosts Steve Seel and Valerie Kahler.

SUNDAYS

6:00am-9:00am

Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00am-10:00am

Millennium of Music

Robert Aubry Davis surveys the rich - and largely unknown - treasures of European music up to the time of J.S. Bach.

10:00am-11:00am

St. Paul Sunday

Exclusive chamber music performances produced for the public radio audience, featuring the world's finest soloists and ensembles. Bill McGlaughlin hosts.

11:00am-2:00pm

Siskiyou Music Hall

Classical music hosted by Mindy Ratner.

2:00pm-3:00pm

Indianapolis On The Air

3:00pm-4:00pm

CarTalk

Click & Clack, the Tappet Bros., also known as Tom and Ray Magliozzi, mix excellent automotive advice with their own brand of offbeat humor.

4:00pm-5:00pm

All Things Considered

The latest news from NPR.

5:00pm-7:00pm

To the Best of Our Knowledge

Two hours devoted to discussion of the latest issues in politics, culture, economics, science and technology.

7:00pm-8:00pm

Leonard Bernstein: An American Life

8:00pm-2:00am

State Farm Music Hall

Your participating Southern Oregon and Northern California State Farm Insurance agents present classical music, with hosts Steve Seel and Valerie Kahler.

FEATURED WORKS

* indicates March birthday

First Concert

- Mar 1 T Chopin*: Ballade in A flat major
- Mar 2 W Smetana*: Dances from *The Bartered Bride*
- Mar 3 T Hellendaal: Concerto grosso No. 4
- Mar 4 F Vivaldi*: *Magnificat*
- Mar 7 M Ravel*: Sonatine
- Mar 8 T C.P.E. Bach*: *Heilig*
- Mar 9 W Barber*: *Souvenirs*, op. 28
- Mar 10 T Durante: Concerto No. 8, *La Pazzia*
- Mar 11 F Bach/Busoni: Chaconne
- Mar 14 M Telemann*: *Don Quixote Suite*
- Mar 15 T Mozart: Symphony in D, K.45
- Mar 16 W Haydn: Piano Sonata No. 33
- Mar 17 T Bantock: *Celtic Symphony*
- Mar 18 F Sibelius: *Suite champêtre*
- Mar 21 M Bach*: Orchestra Suite No. 4
- Mar 22 T Janacek: *In the Mist*
- Mar 23 W Marais: Suite in G major
- Mar 24 T Stanford: Violin Sonata in D, op. 11
- Mar 25 F Bartok*: *Hungarian Peasant Songs*
- Mar 28 M Foss: *Renaissance Suite*
- Mar 29 T Schubert: *Moments Musicaux*, op. 49
- Mar 30 W Saint-George: Symphony in G major
- Mar 31 T Glazunov: Theme and Variations, op. 35

Siskiyou Music Hall

- Mar 1 T Chopin*: Piano Concerto No. 2
- Mar 2 W Schumann: Symphony No. 2 in C
- Mar 3 T Beethoven: String Quartet No. 12 in E flat
- Mar 4 F Vivaldi*: The Four Seasons
- Mar 7 M Ravel*: String Quartet in F
- Mar 8 T CPE Bach*: Flute Concerto in D minor
- Mar 9 W Myslivicek*: Sonatas for Cello & Continuo
- Mar 10 T Dvorak: String Quartet No. 12 in F, "American"
- Mar 11 F Wilhelm Kempff: Quartet in G
- Mar 14 M Johann Strauss II*: Voices of Spring
- Mar 15 T Vieuxtemps: Violin Concerto No. 1 in E
- Mar 16 W Carl Nielsen: Quintet, Op. 43
- Mar 17 T Brahms: Violin Concerto in D, Op. 77
- Mar 18 F Rimsky-Korsakov*: Le Coq D'Or Suite
- Mar 21 M J.S. Bach*: English Suite No. 2
- Mar 22 T Ysaye*: Sonatas, Op. 27
- Mar 23 W Sperger*: Symphony in F
- Mar 24 T Rautavaara: Piano Concerto No. 2
- Mar 25 F Bartok*: Viola Concerto
- Mar 28 M Brahms: Symphony No. 3 in F
- Mar 29 T Carl Czerny: Grande Serenade Concertante
- Mar 30 W Anton Zimmerman: String Quartet No. 1 in E flat
- Mar 31 T Haydn*: Symphony No. 76 in E flat

HIGHLIGHTS

The Metropolitan Opera

March 5 - Samson et Dalila by Charles Camille Saint-Saëns. Conductor: Bertrand de Billy. Denyce Graves, José Cura, Jean-Philippe Lafont

March 12 - Il Barbiere di Siviglia by Gioacchino Rossini

Conductor: Maurizio Benini
Katarina Karnéus, Matthew Polenzani, Franco Vassallo, Carlos Chausson, Ferruccio Furlanetto

March 19 - Don Carlo by Giuseppe Verdi

Conductor: Fabio Luisi
Barbara Frittoli, Violeta Urmana, Richard Margison, Dwayne Croft, Ferruccio Furlanetto, Samuel Ramey

March 26 - Cavalleria Rusticana by Pietro Mascagni

Conductor: Dennis Russell Davies
Andrei Serban, Violeta Urmana, Fabio Armiliato, Frederick Burchinal and
Pagliacci by Ruggero Leoncavallo
Conductor: Dennis Russell Davies
Andrei Serban, Patricia Racette, Vladimir Galouzine, Juan Pons

Leonard Bernstein: An American Life

March 6 - A New Frontier - The Philharmonic Years (1959-1968)

March 13 - Bernstein: The Conductor Part 1

March 20 - Bernstein: the Conductor Part 2

March 27 - Crossroads (1968-1978)

Saint Paul Sunday

March 6 - Jacques Ogg, harpsichord; Wilbert Hazelzet, flute
William Telemann: Solo in b minor (from Tafelmusik, Book I)



Ani Kavafian, violin performs on *Saint Paul Sunday*, March 20

J.S. Bach: Sonata in b minor, BWV 1030
C.P.E. Bach: Duetto in D major, Wq.83

March 13 - David Finckel, cello; Wu Han, piano
Ludwig von Beethoven Beethoven: Sonata No. 1 in F major, Op. 5-1. Adagio sostenuto
Beethoven: Sonata No. 2 in g minor, Op. 5- Adagio sostenuto ed espressivo (excerpt); Sonata No. 3 in A major, Op. 69-1. Allegro ma non tanto; Sonata No. 4 in C major, Op. 102, No. 1-1. Andante; Sonata No. 5 in D major, Op. 102, No. 2-1. Allegro con brio

March 20 - Ani Kavafian, violin; David Shifrin, clarinet; Andre-Michel Schub, piano
Program to be determined

March 27 - Anonymous 4

Folk hymn: Holy Manna (Brethren, we have met to worship); Abbeville (Come, Holy Spirit, come); New Britain (Amazing grace, how sweet the sound)
Gospel song: Sweet Hour of Prayer
Camp revival song: Jewett (Amazing grace, how sweet the sound)
Psalm tune: Poland (God of my life, look gently down)
Religious ballad: Wayfaring Stranger (I am a poor, wayfaring stranger)
Gospel song: Sweet By and By (There's a land that is fairer than day)
Fuging tune: Blooming Vale (O, were I like a feathered dove)
Gospel tune: Wondrous Love
Folk tune: Idumea
Gospel song: Shall We Gather at the River; Angel Band (My latest sun is sinking fast)

From The Top

March 5 - *From the Top* heads to the Valley of the Sun with a show recorded at the Scottsdale Center for the Arts outside Phoenix, Arizona. You'll hear five phenomenal young musicians play works by Poulenc, Haydn, Villa-Lobos and Magin, as well as an original composition by the first honoree of *From the Top's* Young Composer Project. You'll also learn how that same young man went "up the mountain a rock guitarist and returned a classical cellist."

March 12 - This edition of *From the Top* comes from the Raymond F. Kravis Center for the Performing Arts in West Palm Beach.

March 19 - Broadcasting from Armstrong Concert Hall at Shenandoah University in Winchester, Virginia, this week's show features outstanding musicians from 12 to 18-years-old, including a young guitarist from Stafford, Virginia performing a spicy piece of Spanish guitar music and a playful teenage chamber ensemble from the Washington, D. C. area performing a movement of the Clarinet Quintet in b minor by Brahms. Also, a 12-year-old violinist/advice columnist tries to rescue the personal life of a certain member of the *From the Top* cast.

March 26 - *From the Top* returns to its home at New England Conservatory's Jordan Hall for this edition, which features a string quartet from Boston playing a work by Shostakovich and the debut of a piece by a 10 year old composer from New York City. Also local piano duo will perform a work by Dvorak.



Via the Internet, iJPR brings you the best of Jefferson Public Radio's Rhythm & News and News & Information services 24 hours a day, using the Windows Media Player. We'll also feature on-demand excerpts from the best of JPR programs, links to great audio sites on the web, and some surprises, too. Visit www.jeffnet.org and click on the iJPR icon.

iJPR Program Schedule

All Times Pacific

Monday through Friday

5:00am-8:00am	Morning Edition
8:00am-10:00am	The Jefferson Exchange
10:00am-3:00pm	Open Air
3:00pm-4:00pm	Fresh Air with Terry Gross
4:00pm-6:00pm	The Connection
6:00pm-8:00pm	The World Café
8:00pm-10:00pm	Echoes
10:00pm-5:00am	Jazz with Bob Parlocha

Saturday

6:00am-8:00am	Weekend Edition
8:00am-9:00am	Sound Money
9:00am-10:00am	Studio 360
10:00am-12:00pm	West Coast Live
12:00pm-2:00pm	Whad'Ya Know with Michael Feldman
2:00pm-3:00pm	This American Life
3:00pm-4:00pm	AfroPop Worldwide
4:00pm-5:00pm	The World Beat Show
5:00pm-6:00pm	All Things Considered
6:00pm-8:00pm	American Rhythm
8:00pm-9:00pm	The Grateful Dead Hour
9:00pm-10:00pm	The Retro Lounge
10:00pm-2:00am	The Blues Show
2:00am-6:00am	Jazz with Bob Parlocha

Sunday

6:00am-8:00am	Weekend Edition
8:00am-10:00am	To the Best of Our Knowledge
10:00am-2:00pm	Jazz Sunday
2:00pm-3:00pm	Rollin' the Blues
3:00pm-4:00pm	Le Show
4:00pm-5:00pm	New Dimensions
5:00pm-6:00pm	All Things Considered
6:00pm-9:00pm	The Folk Show
9:00pm-10:00pm	The Thistle and Shamrock
10:00pm-11:00pm	Music from the Hearts of Space
11:00pm-6:00am	Jazz with Bob Parlocha

PROGRAM GUIDE

Rhythm & News Service

KSMF 89.1 FM
ASHLAND
CAVE JCT. 90.9 FM
GRANTS PASS 97.7 FM

KSBA 88.5 FM
COOS BAY
PORT ORFORD 89.3 FM
ROSEBURG 91.9 FM

KSKF 90.9 FM
KLAMATH FALLS
CALLAHAN/
FORT JONES 89.1 FM

KNCA 89.7 FM
BURNLEY/REDDING

KNSQ 88.1 FM
MT. SHASTA
YREKA 89.3 FM

DUE TO EARLY PUBLICATION DATES ALL INFORMATION IS SUBJECT TO CHANGE

MONDAY-FRIDAY

5:00am-9:00am
Morning Edition

The latest in-depth international and national news from national Public Radio, with Renee Montagne and Steve Inskeep. Plus local and regional news at 6:50, hosted by Kurt Katzmar.

9:00am-3:00pm
Open Air

An upbeat blend of contemporary jazz, blues, world beat and pop music, hosted by Eric Alan and Eric Teel. Includes NPR news updates at a minute past each hour and *As It Was* at 1:57pm.

3:00pm-5:30pm
All Things Considered

The latest news from NPR, with hosts Robert Siegel, Michelle Norris and Melissa Block.

5:30pm-6:00pm
The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary. Hosted by Liam Moriarty and the JPR news team.

6:00pm-8:00pm
The World Café

The best in contemporary and alternative music, in-studio performances and dynamic specials, with David Dye.

8:00pm-10:00pm
Echoes

John Diliberto blends exciting contemporary music into an evening listening experience both challenging and relaxing.

10:00pm-2:00am
Late Night Jazz with Bob Parlocha

Legendary jazz expert Bob Parlocha signs off the evening with four hours of mainstream jazz. (Jazz continues online until 5 a.m. on iJPR only.)

SATURDAYS

6:00am-10:00am
Weekend Edition

The latest national and international news from NPR.

10:00am-11:00am
Living on Earth

Steve Curwood hosts a weekly environmental news and information program which includes interviews and commentary on a broad range of ecological issues.

NORTHERN CALIFORNIA ONLY:

10:30am
California Report

A weekly survey of California news, produced by KQED, San Francisco.

11:00-Noon
Car Talk

Click & Clack, the Tappet Bros., also known as Tom and Ray Magliozzi, mix excellent automotive advice with their own brand of offbeat humor. Is it possible to skin your knuckles and laugh at the same time?

Noon-1:00pm
E-Town

A weekly hour of diverse music, insightful interviews and compelling information, hosted by Nick and Helen Forster. Includes unusual musical collaborations and the weekly E-achievement Award, given to ordinary people making an extraordinary difference in their own towns.

1:00pm-3:00pm
West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises.

3:00pm-4:00pm
AfroPop Worldwide

One of the benefits of the shrinking world is the availability of new and exciting forms of music. African broadcaster Georges Collinet brings you the latest pop music from Africa, the Caribbean, South America and the Middle East.

4:00pm-5:00pm
The World Beat Show

Host Jeannine Rossa blends knowledge and love of world music for an entertaining, accessible and educational hour.

5:00pm-6:00pm
All Things Considered

The latest national and international news from NPR.

6:00pm-8:00pm
American Rhythm

Craig Faulkner spins two hours of R&B favorites to start your Saturday night.

8:00pm-9:00pm
The Grateful Dead Hour

David Gans with a weekly tour through the nearly endless archives of concert recordings by the legendary band.

9:00pm-10:00pm
The Retro Lounge

Lars & The Nurse present rocking musical oddities, rarities, and obscurities from the last century. Old favorites you've never heard before? Is it déjà vu? Or what?

10:00pm-2:00am
The Blues Show

Four hours of Blues from the JPR library hosted by Paul Howell and Derral Campbell.

SUNDAYS

6:00am-9:00am
Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00am-10:00am

Marian McPartland's Piano Jazz

Marian McPartland chats and performs with some of jazz's greats.

10:00am-2:00pm

Jazz Sunday

Host George Ewart explores the contemporary jazz world and its debt to the past.

2:00pm-3:00pm

Rollin' the Blues

Derral Campbell presents an hour of contemporary and traditional blues.

3:00pm-4:00pm

Le Show

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

4:00pm-5:00pm

New Dimensions

This weekly interview series focuses on thinkers on the leading edge of change. Michael and Justine Toms host.

5:00pm-6:00pm

All Things Considered

The latest national and international news from NPR.

6:00pm-9:00pm

The Folk Show

Keri Green and Cindy DeGroft bring you the best in contemporary folk music.

9:00pm-10:00pm

The Thistle and Shamrock

Fiona Ritchie's weekly survey of Celtic music from Ireland, Scotland and Brittany.

10:00pm-11:00pm

Music from the Hearts of Space

Contemporary, meditative "space music" hosted by Stephen Hill.

11:00pm-2:00am

Late Night Jazz with Bob Parlocha

HIGHLIGHTS

Marian McPartland's Piano Jazz

March 6 · Nadine Jansen

Nadine Jansen is a multi-talented musician: not only is she a masterful horn player, she's also a skilled singer and pianist. She developed her musical identity in Vaudeville and played with the likes of Skitch Henderson and The Clooney Sisters. Jansen shares stories from the bandstand and performs on both piano and flugelhorn, playing "Nadine's Blues."

March 13 · Noah Baerman

Pianist and educator Noah Baerman is a remarkable young player. Though battling Ehlers-Danlos syndrome, a rare disease of the connective tissue, he continues to put his energy into jazz education, with several teaching jobs and eight successful books about jazz. Baerman joins McPartland for "There is No Greater Love" and "Black Orpheus."

March 20 · Toots Thielemans

Toots Thielemans is the unrivaled master of the jazz harmonica. His trademark style and tender sound is recognized the world over. His recording credits include film scores, commercials, and collaborations with Ella Fitzgerald and Quincy Jones. Thielemans exchanges stories with McPartland and joins her for "Giant Steps" and "Georgia."

March 27 · Steve Kuhn

Pianist Steve Kuhn is a highly accomplished player and a prolific composer who's been on the scene for more than forty years. As a teenager in Boston, he

sat in with greats like Chet Baker and Coleman Hawkins as they came through town. Kuhn went on to play with Kenny Dorham, John Coltrane and Stan Getz, and often sat in with McPartland during her Hickory House days. He performs his own "Oceans In The Sky," and plays "Easy To Love" with McPartland.

New Dimensions

March 6 · Envisioning and Manifesting the Life You Want to Live with Dave Ellis

March 13 · Learning as if People Really Mattered with Debora Hammond, Francisco Vazquez & Tony Mountain

March 20 · Navigating Nature Naturally with Brenda Peterson

March 27 · Pulling Rank with Robert Fuller

The Thistle & Shamrock

March 6 · Live and Kicking

Live performances electrify this hour of music with Donal Lunny, Jim Malcolm, Skolvan, and Capercaillie.

March 13 · Irish Pairs

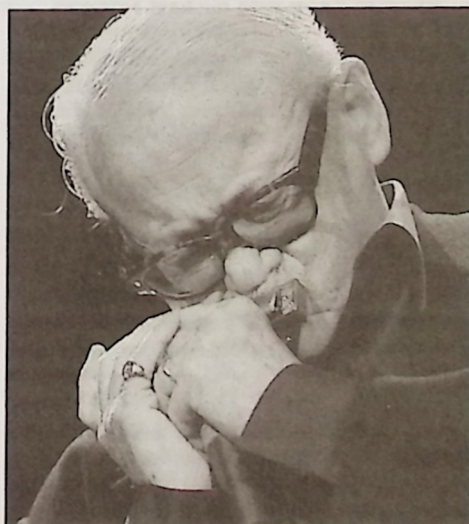
Few musical sounds make a more honest and direct statement than the duos of the Irish tradition. We feature celebrated pairs this week: the fiddle of Martin Hayes in dialog with Dennis Cahill's guitar, the late Frankie Kennedy whose flute soars in partnership with Mairead Ni Mhaonaigh's fiddle; and the intertwined voices of sisters Maighread and Triona Ní Dhomhnaill. We also throw the spotlight on emerging artists including Claire Mann on flute, whistle, and fiddle, teaming up with bouzouki player and guitarist Aaron Jones.

March 20 · Canada

Travel to Cape Breton, Newfoundland, Prince Edward Island, Quebec and beyond to hear the authentic Celtic traditions of Canada with Leahy, Loreena McKennitt, Mary Jane Lamond, Natalie MacMaster, and more.

March 27 · Tomorrow, Today

There have never been more youngsters playing traditional music than there are today, and this trend stretches from Scotland to Ireland and across North America. It is finally cool to learn fiddle, pipes, harp and all the rest, and the performance standards continue to rise. The future for this music is exciting - and it starts today.



Toots Thielemans joins Marian McPartland, March 20, on *Piano Jazz*.

A "Heart Healthy" recipe
from

Zorba Paster ON YOUR HEALTH

Don't miss your weekly "house call" with family physician Dr. Zorba Paster on *Zorba Paster on Your Health*, Sundays at 4pm on JPR's *News & Information Service*. Dr. Paster puts health, nutrition and fitness news into perspective, answers callers' medical questions, and shares tips for healthy living.

If you have a health question for Dr. Paster, call 1-800-462-7413.

HONEY FLAX SEED BREAD

From Vernon, TX, listener Barbara Cardona (makes 12-16 slices)

1/4 oz Active dry yeast
2 Tbsp Warm water
4 Tbsp Honey
1 Tbsp Extra virgin olive oil
1 tsp Salt
1 1/4 Cups Warm water
1 Cup Flax seed, ground
1 1/4 Cups Whole wheat flour
1 3/4 Cups Bread flour
Non-stick cooking spray

In a large mixing bowl, dissolve yeast in 2 Tbsp water. Set aside for 5 minutes or until bubbly. Mix in honey, oil, salt and remaining 1 1/4 cups water. Add ground flax, whole wheat flour, and 1 cup of bread flour. Mix well.

Stir in enough of remaining bread flour to make soft dough. Turn dough onto lightly floured surface. Knead for 10 minutes, or until smooth and elastic. Coat 9-by-5 inch loaf pan with non-stick cooking spray. Shape dough into a loaf and place in coated pan. Cover and let rise in a warm place for one hour or until loaf doubles in size.

While bread is rising, pre-heat oven to 350. Bake for 40-50 minutes or until loaf is browned and sounds hollow when tapped. Remove from pan and cool on a wire rack.

Nutritional Analysis:

Calories 8% (170 cal)
Protein 10% (5.2 g)
Carbohydrate 8% (27.4 g)
Total Fat 7% (5 g)
Saturated Fat 2% (.54 g)

News & Information Service

KJSK AM 1230
TALENT

KAGI AM 930
GRANTS PASS

KTBR AM 950
ROSEBURG

KRVM AM 1280
EUGENE

KSYC AM 1490
YREKA

KMJC AM 620
MT. SHASTA

KPMO AM 1300
MENDOCINO

KNHM 91.5 FM
BAYSIDE

DUE TO EARLY PUBLICATION DATES ALL INFORMATION IS SUBJECT TO CHANGE

MONDAY-FRIDAY

5:00am-7:00am
BBC World Service

News and features from the British Broadcasting Service.

7:00am-8:00am
The Diane Rehm Show

Thought-provoking interviews and discussions with major newsmakers are a hallmark of this program.

8:00am-10:00am
The Jefferson Exchange

Jeff Golden hosts this live call-in program devoted to current events in the State of Jefferson.

10:00am-11:00a.m.
Here & Now

A fast-paced program that covers up-to-the-minute news plus regular features on technology, food, business, music and more. Hosted by veteran broadcaster Robin Young.

11:00am-1:00pm
Talk of the Nation

NPR's daily nationwide call-in program, hosted by Neal Conan with Ira Flatow sitting in on Science Fridays.

1:00pm-2:00pm
To The Point

A fast-paced, news-based program that focuses on the hot-button national issues of the day. Hosted by award-winning journalist Warren Olney.

2:00pm-3:00pm
The World

The first global news magazine developed specifically for an American audience brings you a daily perspective on events, people, politics and culture in our rapidly shrinking world. Co-produced by PRI, the BBC, and WGBH in Boston.

3:00pm-4:00pm
Fresh Air with Terry Gross

A daily interview and features program looking at contemporary arts and issues. A unique host who allows guests to shine interviews people with specialties as diverse as literature and economics.

KTBR/KRVM LANE & DOUGLAS CO. ONLY:

3:00pm-4:00pm
News & Notes

A news program, which highlights social, political and cultural issues, hosted by Emmy Award-winning journalist Ed Gordon.

4:00pm-6:00pm
The Connection

An engaging two hours of talk & interviews on events and ideas that challenge listeners. Hosted by Dick Gordon.

6:00pm-7:00pm
Fresh Air with Terry Gross

Repeat of 3pm broadcast.

KTBR/KRVM LANE & DOUGLAS CO. ONLY:

6:00pm-7:00pm
News & Notes

Repeat of 3pm broadcast.

7:00pm-8:00pm
As It Happens

National and international news from the Canadian Broadcasting Corporation.

8:00pm-10:00pm
The Jefferson Exchange

Repeat of 8am broadcast.

10:00pm-1:00am
BBC World Service

SATURDAYS

5:00am-8:00am
BBC World Service

8:00am-9:00am
Sound Money

Kai Ryssdal hosts an hour-long program which addresses issues of personal finance in terms everyone can understand.

9:00am-10:00am
Studio 360

Hosted by novelist and journalist Kurt Andersen, Studio 360 explores art's creative influence and transformative power in everyday life through richly textured stories and insightful conversation about everything from opera to comic books.

10:00am-12:00pm
West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises.

12:00pm-2:00pm
Whad'Ya Know with Michael Feldman

Whad'Ya Know is a two-hour comedy/quiz/interview show that is dynamic, varied, and thoroughly entertaining. Host and quiz-master Michael Feldman invites contestants to answer questions drawn from his seemingly limitless store of insignificant information. Regular program elements include the "Whad'Ya Know Quiz," "All the News That Isn't," "Thanks for the Memos," and "Town of the Week."

2:00pm-3:00pm
This American Life

Hosted by talented producer Ira Glass, *This American Life* documents and describes contemporary America through exploring a weekly theme. The program uses a mix of radio monologues, mini-documentaries, "found tape," and unusual music.

3:00pm-5:00pm
A Prairie Home Companion with Garrison Keillor

A showcase for original, unforgettable comedy by America's foremost humorist, with sound effects by wizard Tom Keith and music by guests like Lyle Lovett, Emmylou Harris, and Joel Gray. This two-hour program plays to sold-out audiences, broadcasts live nationally from St. Paul, New York

and cities and towns across the country. The "News from Lake Wobegon" is always a high point of the program.

5:00pm-5:30pm
Comedy College

A half hour of classic, un-edited, comedy routines given context and background by hosts Steve Martin, Rita Rudner, Bob Newhart, and Lily Tomlin.

5:30pm-6:00pm
Outlook from the BBC World Service

Hosts Fred Dove and Heather Payton offer listeners topical human interest stories from around the world.

6:00pm-7:00pm
Fresh Air Weekend

7:00pm-8:00pm
Tech Nation

8:00pm-9:00pm
New Dimensions

9:00pm-1:00am
BBC World Service

SUNDAYS

5:00am-8:00am
BBC World Service

8:00am-10:00am
To the Best of Our Knowledge

Interviews and features about contemporary political, economic and cultural issues, produced by Wisconsin Public Radio.

10:00am-11:00pm
On The Media

A program that decodes what is heard, read, and viewed in the media every day.

11:00am-12:00pm
Sound Money

Repeat of Saturday's broadcast.

12:00pm-2:00pm
A Prairie Home Companion

Repeat of Saturday's broadcast.

2:00pm-3:00pm
This American Life

Repeat of Saturday's broadcast.

3:00pm-4:00pm
Studio 360

Repeat of Saturday's broadcast.

KTBR/KRVM LANE & DOUGLAS CO. ONLY:

3:00pm-4:00pm
Le Show

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

4:00pm-5:00pm
Zorba Paster on Your Health

Family practitioner Zorba Paster, MD, hosts this live national call-in about your personal health.

5:00pm-6:00pm
Healing Arts

Jefferson Public Radio's Colleen Pyke hosts this weekly interview program dealing with health and healing.

6:00pm-7:00pm
To be announced

7:00pm-8:00pm
The Parent's Journal

Parenting today is tougher than ever. On this weekly program, host Bobbi Connor interviews experts in education, medicine, and child development for helpful advice to parents.


8:00pm-9:00pm
People's Pharmacy

9:00pm-1:00am
BBC World Service

PROFILE

From p. 18

It didn't take long for young Liz to join the public radio league. The thirty seconds of glee she had previously experienced pledging during the membership drive were washed over with a glowing pride in her weekly volunteer shift. She continued to wallow around in various realms of the criminal justice subworld, but all of those money-earning shenanigans seemed so temporary and menial in comparison to the glory of evening board operations.

Today her eyes glow brighter, her step is lighter, and her stories go on and on and on. You might see her frolicking on a trail with her dogs, or staring down the world through large sunglasses. But one thing you'll most definitely never see her do these days is frown. She has JPR to thank for that. 

the connection

An engaging two hours of talk & interviews on events and ideas that challenge listeners.

Weekdays at 4pm on

News & Information Service

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(877-677-8398)

<http://www.npr.org/>

ALL THINGS CONSIDERED
1-877-677-8398

atc@npr.org
www.npr.org/programs/atc/

CAR TALK

1-888-CAR-TALK
<http://cartalk.cars.com/>

THE CONNECTION

Tapes 1-800-909-9287
connection@wbur.bu.edu
www.wbur.org/con_00.html

DIANE REHM SHOW

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<http://www.wamu.org/rehm.html>

FRESH AIR

Tapes, transcripts 1-877-213-7374
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PIANO JAZZ
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pj@scetv.org
<http://www.sccrn.org/pj/>

MORNING EDITION

Listener line: (202) 842-5044
morning@npr.org
<http://www.npr.org/programs/morning/>

ON THE MEDIA

onthemediaw@nyc.org
www.wnyc.org/onthemediaw/

TALK OF THE NATION

totn@npr.org
www.npr.org/programs/totn/

TALK OF THE NATION

SCIENCE FRIDAY
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THISTLE & SHAMROCK

www.npr.org/programs/thistle/

THE TAVIS SMILEY SHOW

tavis@npr.org
www.npr.org/programs/tavis/

WEEKEND EDITION SATURDAY

wesat@npr.org
www.npr.org/programs/wesat/

WEEKEND EDITION SUNDAY

wesun@npr.org
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PUBLIC RADIO INTERNATIONAL

100 North Sixth St., Suite 900A,
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(612) 338-5000
<http://www.pri.org/>

AFROPOP WORLDWIDE

afropop@aol.com
<http://www.afropop.org/>

AS IT HAPPENS

<http://www.radio.cbc.ca/programs/asithappens/aih.html>

BBC WORLD SERVICE

<http://www.bbc.co.uk/home/today/index.shtml>

FROM THE TOP

ftradio@aol.com
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Orders: 1-800-321-ECHO
echodisc.com

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GRATEFUL DEAD HOUR

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484 Lake Park Ave., #102
Oakland, CA 94610
tnf@well.com
<http://www.trufun.com/gdhour.html>

HERE & NOW

WBUR, 890 Commonwealth Ave.
Boston, MA 02215
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<http://www.here-now.org/>

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<http://www.wfmt.com>

MUSIC FROM THE

HEARTS OF SPACE
PO Box 31321,
San Francisco CA 94131
(415) 242-8888 · info@hos.com
<http://www.hos.com/>

MILLENNIUM OF MUSIC

WETA-FM, PO Box 2626,
Washington DC 20006
1-800-491-8863
jhicks@wclv.com
<http://www.wclv.com/mofm.html>

NEW DIMENSIONS RADIO

PO Box 569,
Ukiah CA 95482
(707) 468-9830
1-800-935-8273
info@newdimensions.org
<http://www.newdimensions.org/>

THE PARENTS JOURNAL

information@parentsjournal.com
<http://www.parentsjournal.com/>

WEST COAST LIVE

2124 Kittredge St. #350
Berkeley, CA 94704
(510) 549-1475 (office)
(415) 664-9500
(tickets/reservations)
<http://www.wcl.org>

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Jefferson Public Radio gratefully recognizes the many businesses and individuals who make our programming possible through program underwriting. Please patronize their businesses and let them know you appreciate their support for JPR.

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Oregon DataWorks
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www.shn-engr.com

Spring Rivers Ecological Services
www.springrivers.com · (530) 926-6559

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www.osfashland.org · (541) 482-4331
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Grants Pass, OR · (541) 471-1316
Rogue Valley Chorale
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Klamath Falls, OR · 541.884.L-I-V-E
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www.stclairrevents.com · (541) 535-3562
SpiritDance Community Dance Jam
Ashland, OR · (541) 301-5006

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Coos Bay, OR · (541) 267-3901
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davisandcline.com · (877) 482-2069
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Mount Shasta, CA · www.kevinlahey.com
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Ashland, OR · (541) 482-9795
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Bandon, OR · (541) 347-4133

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Roseburg, OR · (541) 673-4354

First 5 Shasta
Redding, CA · www.first5shasta.org

Friends of South Slough
Charleston, OR · (541) 888-5558

LifeCraft
Ashland, OR · lifecraftcoach.com

Lithia Artisans Market
Ashland, OR · Calle Guanajuato

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Medford, OR · (541) 779-1970

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Roseburg, OR · (541) 677-4818

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Mt. Shasta, CA (530) 926-6128
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Talent, OR · (541) 535-3531

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Coos Art Museum
Coos Bay, OR · (541) 267-3901
**Douglas County Museum of History
& Natural History**
www.co.douglas.or.us/museum
(541) 957-7007

Schneider Museum of Art
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Southern Oregon Historical Society
Medford, OR · (541) 773-6536

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Mill Casino Hotel
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Artscene

ROGUE VALLEY

Theater

◆ The Oregon Shakespeare Festival is performing Shakespeare's *Richard III*, starring the most charismatic villain ever to command a stage, *The Philanderer*, a subversive comedy by G.B. Shaw, *Room Service*, a screwball homage to theater, made into a movie by the Marx brothers, and *By the Waters of Babylon*, a heartfelt story written by Pulitzer prize-winner Robert Schenkkan especially for OSF actors. Performances at 1:30 & 8 pm, backstage tours at 10 a.m. Tuesday-Sunday. OSF Theaters are located on Pioneer Street in Ashland. (541) 482-4331 www.osfashland.org.

◆ Craterian Performances presents *MacHomer* on March 12th, 8 pm. Drawing exclusively on voices (over 50 of them) from TV's *The Simpsons*, comic virtuoso Rick Miller presents a hilarious one-man version of *Macbeth* that is unique in the annals of Shakespearean performance history. A collision of high- and low-brow, *MacHomer* has entertained audiences in major cities across the United States, the United Kingdom, Canada, and Australia. Adults \$28-22, Youth (0-18) \$21-15. The Craterian Ginger Rogers Theater is at 23 S. Central Ave., Medford. (541) 779-3000

◆ Oregon Cabaret Theatre presents *Forever Plaid* from March 18th-June 5th. Jinx, Smudge, Frankie and Sparky spent many an hour in Smudge's basement perfecting their smooth four-part harmonies. Their career as a 60's guy group was just getting started when they were killed in a car crash on the way to their first major gig. Due to expanding holes in the ozone layer, they are able to come back for one night only to perform the show they never got to do. This musical includes: "Three Coins in a Fountain," "Love Is a Many Splendored Thing," "Sixteen Tons," "Catch A Falling Star," and "Shangri-La." Thurs-Mon at 8 pm, Sunday brunch matinees at 1 pm. Sun-Thurs: \$21/23; Fri-Sat: \$25/27. 1st and Hargadine Streets, Ashland. (541) 488-2902.

◆ The Camelot Theater presents *Enchanted April*, March 30th-May 2nd. This Tony Award Nominee for best play tells the story of two frustrated London housewives who decide to rent a villa in Italy for a holiday away from their bleak marriages. They recruit two very different English women to share the cost and the experience and all four bloom again, rediscovering themselves in ways that they could never have



"Raining on Baghdad," mixed media by Dianne Erickson of Ambus Art.

expected. 8 pm Thurs-Sat; 2 pm Sun. \$17 general/ \$15 seniors and students. The Camelot Theater is at Talent Ave. & Main St, Talent. (541) 535-5250.

◆ Artattack Theater presents *Amadeus*, March 4th-April 4th. Winner of 5 Tonys including Best Drama and winner of 8 Oscars including Best Picture. It is Antonio Salieri's last day on earth and he has a confession to make. The lights come up on a man in his 70's, a prominent composer of the Enlightenment, who addresses the audience directly, inviting the "Ghosts of the distant Future" to experience his final composition, entitled The Death of Mozart; or, Did I Do It? This fictitious look at history pieces together actual events surrounding Mozart's life to examine what might have happened to one of the world's greatest composers. 8 pm Fri-Sat &

Mon; 2 pm Sun. 310 Oak St., Ashland (541) 482-6505.

◆ Oregon Stage Works presents *The Boy Who Talked To Whales*, Thursdays through Sundays, March 24th-April 24th. Webster Smalley's prize-winning play for young people 8-12 and their families tells the story of Jerry, an ingenious ten-year-old, who learns to talk whale from a sperm whale who is hiding from commercial whalers. Can he rescue her? Not until he's led us on an almost-believable madcap romp through the corridors of international power. \$17/10 for students 6-16. Oregon Stage Works theater at 185 A Street, Ashland, (541) 482-2334 www.oregonstageworks.org.

◆ The Theatre Program at RCC in Medford is producing Edgar Lee Masters' *Spoon River Anthology*. *Spoon River* is based on the inhabitants of the small town and the river valley of Masters' youth. The production features 24 RCC actors along with former Oregon Shakespeare Festival actor Jimmy Garcia, who are singing, dancing, and bringing to life the souls who struggle for meaning in an ever more modern world; the result is an unforgettable portrayal of a small American town and the painful clash of conflicting values in American life. *Spoon River Anthology*. Friday-Monday, March 11-14. Friday and Saturday night at 8pm, Sunday matinee at 2, Monday at 2:30. At The Warehouse on Bartlett (corner of 9th and Bartlett, RCC Medford) Donation: \$4.00 (tickets available at the door, or to reserve, call 245-7520)

Music

◆ *One World Concert Series* presents an evening of music with Habib Koite, March 6th, 8 pm. In the past decade, Koite has emerged as one of Africa's best kept secrets to become one of the leading figures in contemporary world music. \$30/15 Gen. Public/SOU Student or Child (0-12) Historic Ashland Armory Oak and B Streets Ashland 541-552-6461

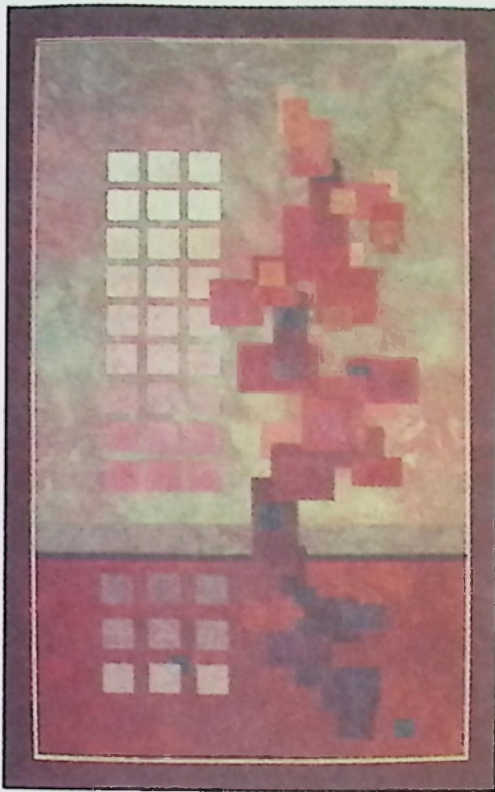
◆ Craterian Performances presents a full month of musical productions: On March 5th, Rogue Valley Symphony performs at 8 pm. \$32/25, student \$5.

On March 10th, *The Magic School Bus-Live!* at 4 & 7 pm Join everyone's favorite eccentric teacher, Miss Frizzle, her pet reptile Liz, and her wary but game students-worrywart Arnold, class-clown Carlos, and eager-beaver Wanda-for a return trip on the Magic School Bus. In this new full-length musical extravaganza, the Frizz helps her charges explore the mysteries of

Send announcements of arts-related events to: Artscene, Jefferson Public Radio, 1250 Siskiyou Blvd., Ashland, OR 97520 or to paulchristensen@earthlink.net

March 15 is the deadline for the May issue.

For more information about arts events, listen to JPR's Calendar of the Arts



The Living Gallery features fabric and mixed-media collages by Portland artist Candace Coleman.

sound and the virtues of recycling. A delightful mix of science and tuneful fun. Suggested ages 6-9. Adults \$17/12 children (1-12);

On March 13th, Beth Baker performs an evening of jazz, blues, gospel and show tunes at 7:00pm. The performance is a benefit for Healing Journeys. \$28/23/18. Premium ticket and post-show party: \$50

On March 23rd, the Eileen Ivers Band performs at 8 pm. Eileen Ivers has been called "the world's preeminent exponent of the Irish fiddle." Star of the original Riverdance, a key contributor to the soundtrack of Titanic, and the most prolific winner in the history of the All-Ireland Musical Championships, Ivers blends a Celtic base with such diverse forms as reggae, jazz, flamenco, be-bop, hip-hop, and bluegrass. \$28/25/22, Youth (0-18) \$21/18/15

The Craterian Ginger Rogers Theater is at 23 S. Central Ave., Medford. (541) 779-3000

◆ St. Clair Productions presents two shows this month:

On March 12th, 8 p.m., comedians/songwriters Lou and Peter Berryman perform original songs that combine musical comedy, cabaret and folk music. Lou & Peter Berryman's sophisticated and wickedly funny original songwriting blends the melodic and lyric aspects of musical comedy, cabaret, and folk music into a unique style that has delighted nationwide audiences for nearly 30 years.

On Saturday, March 26th, 8 pm, Ferron and Tret Fure join forces in a double bill. Ferron is a singer / songwriter possessed of haunting melody and daunting honesty. Her poetic lyrics conjure up forgotten emotions, suppressed memories, dreamscape corridors you are encounter-

ing, or avenues of the soul you've never traveled. One of the most talented and prolific artists in the contemporary singer-songwriter arena, Tret Fure won the 2004 South Florida Folk Festival Songwriting Competition in two out of three categories. Tickets at Music Coop, by calling 541-535-3562 or on the web at www.stclairerevents.com. Both concerts will be at the Unitarian Center, 4th and C Streets, Ashland.

◆ Chamber Music Concerts presents two productions this month:

On March 4th, Concertante, a string and wind chamber group, 8 pm. The group will perform works by Schubert and Beethoven. \$26/29, \$5 students.

On March 18th, CMC presents its premiere Explorations concert featuring the unique baroque group Red Priest, 8 pm. The group will perform works by Vivaldi, Biber, Corelli and van Eyck. \$26/29, \$5 students. Both concerts at the SOU Music Recital Hall, 1250 Siskiyou Blvd, Ashland. (541) 552-6154

◆ Rogue Valley Symphony presents a Celtic Celebration on St. Patrick's Day, March 17th, 8 pm. The Celebration includes the Village Green Band with Laura Zaerr and Gan ainm with Pat O'Scannell, Sue Carney & Friends. At the SOU Music Recital Hall, Ashland. (541) 552-6101.

Exhibits

◆ The Living Gallery features fabric and mixed-media collages by Portland artist Candace Coleman from March 4th-April 15th, with an artist reception on 1st Friday March 4, 5-8pm. At 20 S. First Street, Ashland. (541) 482-9795. www.thelivinggallery.com

◆ The Schneider Museum of Art presents



St. Clair Productions presents Lou and Peter Berryman performing their wickedly funny original songs that combine musical comedy, cabaret and folk music.

"Keys to the Koop: Humor and Satire in Contemporary Printmaking," March 11th-April 30th. At Southern Oregon University, Ashland. \$2 donation. (541) 552-6245

◆ Ambus Art presents "The New Show," featuring new art by all members of Ambus Art. On display will be acrylics, watercolors, collage, paper mache, steel and ceramic sculpture and fiber. Thurs-Sat. 11-4. Historic Orth Building, 150 S. Oregon St., Jacksonville. (541) 899-4477 www.ambusart.com

◆ The Wiseman Gallery presents "...of the Community," March 4th-April 2nd. An exhibit of art created by local artists in celebration of Women's History Month in March. Wiseman Gallery, RCC Campus, 3345 Redwood Hwy, Grants Pass.

◆ The FireHouse Gallery presents "Home Makers: a Crazy Quilt Celebration of Care-taking," March 3-26th. An interactive installation of collected items that reflect the enculturation of a lifetime of being a woman. Rogue Community College, 214 SW Fourth Street, Grants Pass (541) 956-7339



The Wiseman Gallery presents an exhibit of art created by local artists in celebration of Women's History Month in March including Samar Dawisha's "Yellow Woman" (detail).

UMPQUA

Theater

◆ Centerstage presents *Winter Play*, March 10th-20th. Umpqua Community College, 1140 College Road, Roseburg. Thur-Sat 7:30 pm, Sun 2pm, (541) 440-4691

Music

◆ Roseburg Community Concert Association presents *One Enchanted Evening*, March 2nd. 7:30 pm. \$15 adults / 7.50 children. Umpqua Community College, Jacoby Auditorium, 1140 College Road, Roseburg. (541) 672-0494

◆ Umpqua Chamber Orchestra & Umpqua Community College Chamber Choir performs on March 6th. 3 pm. First Presbyterian Church, 823 SE Lane, Roseburg. (541) 440-4691

CONTINUED ON PAGE 31

roarsqueal
clickclack
tappatappa
ticktick
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RECORDINGS

Jeannine Rossa

World Music Compilations – Which One to Buy?

Compilation albums can introduce a listener to new artists, expand a listener's musical experience, or, unfortunately, only contain one or two decent tracks and waste a listener's hard-earned money. There are hundreds, if not thousands, of compilation CDs out there. How to choose? I'll focus on two of the most visible compilation companies, Putumayo and Rough Guide, as well as introduce you to Charlie Gillett, a BBC broadcaster who has been releasing his personal favorites on EMI.

Putumayo, originally a clothing company, started a world music business in 1993. Its first releases were fairly mainstream for long-time world music fans, but nice for those just starting to explore the genre. For the last couple of years, Putumayo has been putting out fun compilations including exciting artists like Javier Ruibal and Sibongile Khumalo.

Just starting to listen to World Music? Putumayo's 10-year anniversary double CD would be a great way to introduce yourself to all sorts of artists and musical styles. You could also try some of the solid newer compilations like *South African Legends*, *African Women*, or *Women of Latin America*. Like World Music but don't own too many CDs (yet)? Try some of the latest compilations with a funkier edge. Some favorites are: *Nuevo Latino*, *World Groove*, and *African Groove*.

World Music Network and Rough Guides (the travel guide publishers) have been very busy the last ten years, producing a slew of high quality CDs sampling everything from Bollywood (Indian film industry music) to salsa—and seemingly

every country on this earth. Compiled by different experts and enthusiasts, each comes with a multi-page booklet describing the music and performers. There are hundreds of releases.



In general, the Rough Guides to particular countries are more eclectic than those showcasing a genre of music (e.g. Colombian salsa, South African gospel). If you are already a World Music Fan, you will enjoy the Rough Guide releases. Some very listenable discs include the *Rough Guide to the Indian Ocean*, *...Brazil: Bahia*, *...Mambo*, and *...Canada*. Fans with more wide-ranging taste will appreciate *Rough Guide to Brazil Electronica*, *...Pakistan*, *...China*, and *...Oxfam Arabia*. All are released on World Music Network.

Finally, the adventurous and/or hardcore World Music Fans will be happy with Charlie Gillett's compilations on Narada: *World 2002* and *World 2003*. Gillett, a long-time BBC World Music DJ has exquisite, funky, wide-ranging taste, and the CDs play like home-made compilations. You'll actually listen to them, not merely sample

certain tracks. *World 2002* (37 tracks!) introduced me to Algeria's Souad Massi, and *World 2003* to Daara J from Senegal; these artists are some of the best-of-the-best. As of February 2005, *World 2004* has not yet arrived in the JPR studios, but is out on Wrasse Records.

I'll leave you with a few other tips for choosing a compilation CD: (1) Look for a reputable label (e.g. Stern's West Africa, Hannibal/Rykodisc). (2) Pick one with a musical theme (e.g. Malian Wassoulou music), something that interests you but that won't be as wide-ranging as a label sampler, for example. (3) If the compilation includes a couple of your favorite artists, go for it. This usually holds true whether you are new to world beat sounds or a lifetime fan.

Happy Listening!

Jeannine Rossa is a proud new mother, World Music Fanatic, and JPR's World Beat Show host heard Saturdays at 4pm on JPR's Rhythm & News Service.

ARTSCENE *From p. 29*

Exhibition

◆ "A Day in the Life of Umpqua Community," a College Art Exhibit, March 1-31st. Umpqua Community College Art Gallery, 1140 College Road, Roseburg, 440-4692

KLAMATH FALLS

Music

◆ Ross Ragland Theater presents Mary Black, March 16th, 7:30 pm. A major recording artist in her native Ireland, Mary Black is a breathtaking vocalist, interpreting both folk and contemporary material. \$21/29/34. The Ross Ragland Theatre is at 218 N. 7th St, Klamath Falls. (541)884-0651

Theater

◆ The Linkville Players present *Summer and Smoke*, March 11th-April 2nd. This bittersweet exploration of love and longing by Tennessee Williams is set in Mississippi shortly before World War I and is filled with unforgettable characters who will break your heart and touch your soul. \$11-7 (\$1 off for students and seniors) The Linkville Playhouse, 201 Main Street, Klamath Falls. (541) 884-6782

NORTH STATE

Music

◆ Jefferson Public Radio and the Cascade Theatre present two shows at the newly renovated Cascade Theatre:

On March 6th, BeauSoleil, a Grammy-winning band from Louisiana incorporates a blend of flat-out Cajun French folk-rock, zydeco, various jazz styles, Latin and Caribbean music, medieval European material, western swing, and more. \$23-29.

On March 17th, the Trinity Irish Dance Company provides St. Patrick's Day celebration. Founded in 1990, this Irish-American company was the birthplace of progressive Irish dance, opening up the artistic pathways that led to productions such as Riverdance. At the Cascade Theatre, 1721 Market Street, Redding. (530) 243-8877. www.cascadetheatre.org

◆ The North State Symphony Concert Series presents "Fire, Passion, and Delight," March 5th-6th. The romantic, heart-wrenching music of Wagner's Prelude and Liebestod from Tristan, Tomasi's charming trumpet concerto, featuring North State Symphony's Principal Trumpeter Brian Anderson, and Hindemith's glorious, stunning Symphonie Mathis der Maler. At the Cascade Theater, Redding, 7:30 pm on March 5th; Laxson Auditorium, Chico, on March 6th, 2 pm; and State Theatre, Red Bluff, on March 6th 7:30 p.m. (530) 225-4130.

◆ Riverfront Playhouse presents *Death of a Salesman*, March 11th-April 9th, 7:30 pm Fri-Sat, 2 pm Sun. \$10-16. The Riverfront Playhouse is at 1620 East Cypress, Redding. (530) 225-4130.

OREGON & REDWOOD COAST

Music

◆ The Fortuna Concert Series presents the Humboldt Ragtime Band performing classic ragtime tunes and compositions never heard before, March 5th. Highlight of the evening will be a silent movie, "Sherlock, Jr.," starring Buster Keaton with live band accompaniment by the Humboldt Ragtime Band. Popcorn will be provided. 8 pm \$8 General; \$6 Senior/Student Fortuna Monday Club, 610 Main Street, Fortuna. (707) 725-3519

◆ The Pistol River Concert Association presents The Laura Cortese Band, March 12th, 8 pm. The Laura Cortese Band offers a blend of Scottish fiddle roots and urban American musical influences. The band's traditional and original tunes have an edge, and a dynamic contemporary groove. \$15. At Pistol River Friendship Hall, Pistol River. (541) 247-2848

◆ The Eureka Symphony presents its Winter Concert on March 18th-19th, 8 pm. Music to be performed will include "Ruy Blas Overture" by Mendelssohn, "Pictures at an Exhibition" by Moussorsky plus a solo performer and selection to be announced." At the First Assembly of God Church 1060 Hoover Street, Eureka. (707) 725-2597.

Exhibition

◆ The Coos Art Museum presents "Quilt Trilogy," three exhibits of art quilts that fill the entire Coos Art Museum. Off The Beaten Path is a juried exhibition of art quilts by Oregon artists. Fine Focus 04 is a juried exhibition of small format art quilts by international artists. Five antique quilts, on loan from the Coos Historical Museum's collection, is the third display. Accompanying this display is a current 'quilt-in-progress'-a working example of quilting. Coos Art Museum, 235 Anderson Ave, Coos Bay. www.coosart.org. (541) 267-3901.

◆ The Humboldt Arts Council presents "The Nature of Dreams: Morris Graves & The Wildlife of the Northwest," thru June 6th. Three never-before exhibited works by Morris Graves are juxtaposed with the Humboldt Arts Council's "The Great Blue Heron Yogi and The Great Rainbow Trout Yogi in Phenomenal Space, Mental Space, and the Space of Consciousness." This exhibition explores Graves' interest in the varying states of consciousness through the wildlife of the Northwest. Also showing is "Eating Disorders in a Disordered Culture", through March 20th. This is the first visual arts project of its kind exploring the personal, cultural and historical dimensions of eating disorders. Narratives and images are utilized in posters, prints and sculptural pieces. Morris Graves Museum of Art 636 F St. Eureka (707) 442-0278.

The Healing Arts

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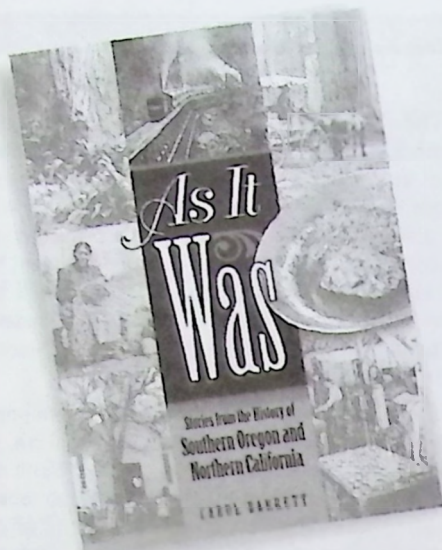


The Healing Arts

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BY CAROL BARRETT

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AS IT WAS

Carol Barrett

Camp Lincoln – 1860s

Because of the influx of miners and the ill feeling with the Indians, Camp Lincoln came into being. On the extreme northern end of Elk Valley, it was next to the turnpike which led over the mountains of Southern Oregon. The camp was abandoned in the winter of 1869-1870.

One of the most memorable dispatches from Camp Lincoln was sent to San Francisco by way of Jacksonville. It read:

"At 2 pm yesterday the steamer *Brother Jonathan* struck a sunken rock and sunk in less than an hour with all on board except sixteen persons who escaped in a small boat... the only survivors of the ill-fated ship. No trace of the vessel is left. I was out last night on the beach with fourteen men... shall keep a party out on the beach. General Wright, family and staff are supposed to be lost. Full particulars by mail."

Thos. Buckley

Capt. 6th Infantry C.V. Commanding

Pioneers of Elk Valley, McBeth

Civil War – 1861

Oregon seemed far away from the eastern struggle over slavery but many settlers had come west to escape just this problem.

The opening gun of the Civil War was fired at Ft. Sumter in April 12, 1861. It took 18 days for the news to be brought by steamer to the west coast.

A proclamation by President Lincoln called for 75,000 men. Troops were rapidly withdrawn from the west to fight back east. Less than 700 remained in Oregon, charged with controlling the Indians.

When Lincoln's order came, Gov. Whiteaker was Oregon's territorial governor. He argued that the south could never be conquered and that Oregon's geographical situation exempted it from the demand for troops. However, troops were needed to keep the Indians away from the sprawling settlements.

A campsite was selected in the woods about one mile south of Gassburg (Phoenix), Oregon, on the banks of Coleman Creek. Log barracks were erected in the fall of 1861. Stables, officer's quarters and a storehouse were added. As fast as the volunteers were recruited, they began work clearing ground for a drill field.

While these, and other western troops, never fought in the Civil War, they were part of the Union Army and maintained the peace with the Indians.

General History of Oregon Prior to 1861, Carey

Lt. Col. Maury – 1861

The Civil War began in October 1861. Troops stationed in Oregon were gradually withdrawn. On October 23, 1861 the War Department appointed five men to recruit a cavalry. Among these men was Rueben F. Maury of the Bear Creek Valley, Jackson County. He was given the rank of Lt. Colonel and the task of recruiting in the Jacksonville area. It was a thankless task.

The terms offered the recruits were not attractive. There was no incentive for service on the home front. Patriotism for the northern cause was not strong and the pay was minimal. Every man had to furnish his own horse. He would receive \$31 per month. At the end of his service he would also be awarded 160 acres of land and a \$100 bounty. For men who lusted after gold, this seemed unacceptable. It was spring before the ranks were filled. These men were stationed at Camp Baker near Phoenix and were referred to as "Baker's Guards."

— A.J. Walling

General History of Oregon to 1861, Carey

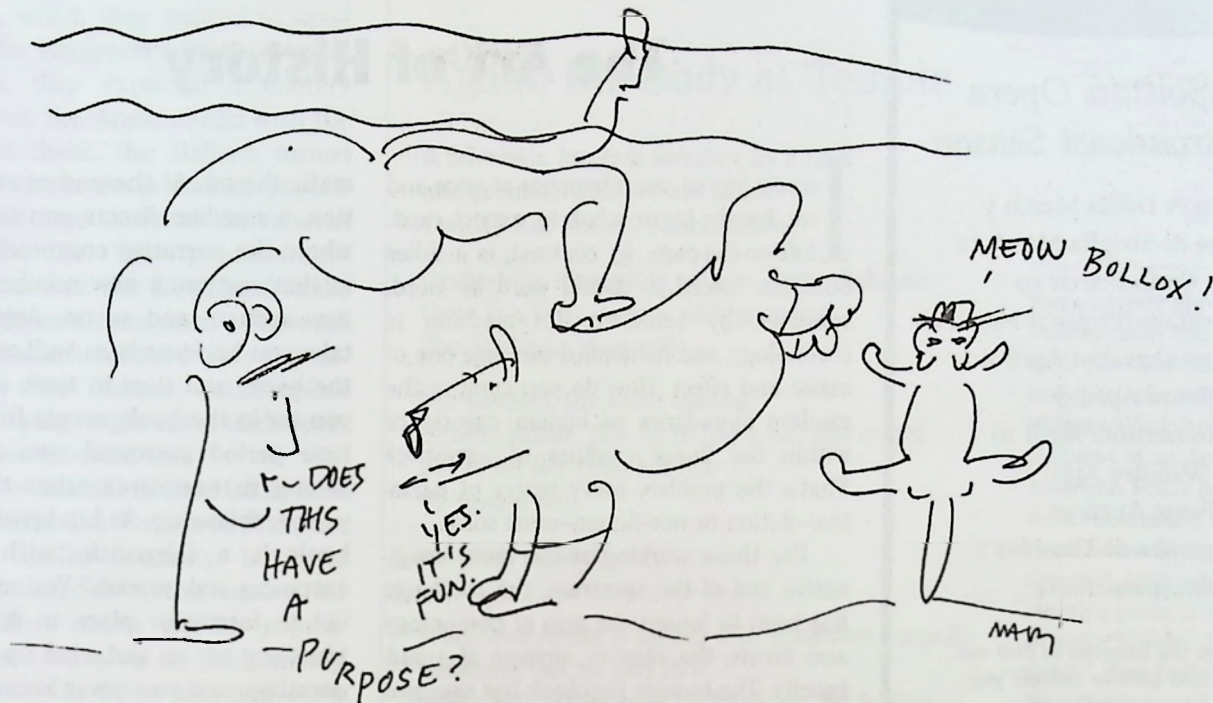


Carol Barrett moved to Eagle Point over twenty-five years ago. She did a survey of the old structures in town under a grant from the Southern Oregon Historical Society. She began writing the "As It Was" radio feature and other features for JPR in 1992. She self-published the book *Women's Roots* and is the author of JPR's book *As It Was*.



LITTLE VICTORIES

Mari Gayatri Stein



This art is reprinted with permission from the author. Mari's most recent book of whimsical but wise art and text is *Unleashing Your Inner Dog: Your Best Friend's Guide to Life* (New World Library). Her art has previously appeared in over 30 books, and she has taught yoga and meditation for many years.

The
Beat
goes on

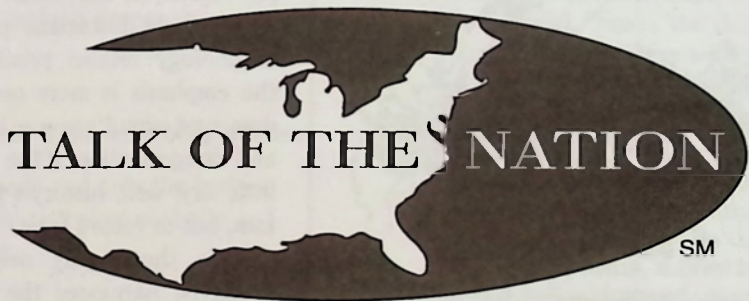


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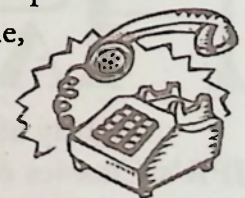


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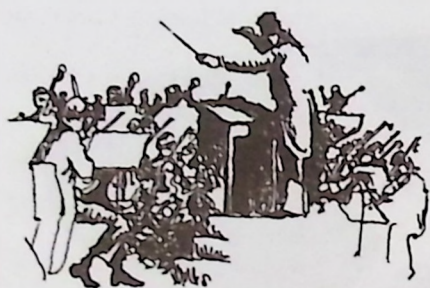
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THEATER AND THE ARTS

Molly Tinsley

The Art of History

In real life, so much happens at once and we hardly know what to expect next. Life-on-the-page, by contrast, is a tidier business, forced to unfold word by word, sentence by sentence. Its medium is chronology, and its implied message one of cause and effect. How do you capture the random abundance of human experience within the linear confines of narrative? That's the problem every writer of narrative—fiction or non-fiction—must solve.

For those working at the more imaginative end of the spectrum, the challenge has been to loosen the grip of chronology and create the illusion anyway of simultaneity. The humble flashback has spawned all sorts of dislocations of time, while experiments in point of view have produced the seemingly all-inclusive stream of consciousness and stories told through multiple voices. At the other end of the spectrum where historians pitch their camp, chronology retains privileged status and the emphasis is more on taming the random and simultaneous through selection and categorization. If the results turn out a little dry, well, history's job isn't to entertain, but to record facts.

It's the highly original way Sven Lindqvist harnesses the tension between the sequential and the simultaneous that makes his recording of facts in *A History of Bombing* so immediately intriguing. First of all, he tosses out page numbers, in favor of numbered sections, arranged chronologically and varying in length from one sentence to a dozen paragraphs. Read these sections in their numerical order, and you do have a factual "history," from the year 1044, when the spread of gunpowder inspired early fragmentation bombs, to 1998 and reports of Russian uranium stockpiles sitting unguarded at fifteen sites.

But Lindqvist recommends a less conventional approach. He has organized the sections into twenty-two narratives, such that the first through the twenty-second offer the introduction to a different the-

matic thread. At the end of each introduction, a number directs you to the section where the narrative continues. At the end of that section, a new number points to a new section, and so on. Any thread may take you backwards as well as forwards in the book, and thus in time, and wherever you are in the book, events from that same time period surround you, though they belong to narratives other than the one you are following. As Lindqvist puts it, "the book is a labyrinth, with twenty-two entrances and no exit." You must take care not to lose your place in it, or skip the track you are on and wind up in a different narrative, and you never know how far you are from the end, not that there is a finish line, as the last section (if you choose to read the narratives in order) sends you back to the first. Thus as you take in some pretty horrific facts about the vicious spirals of history, in some small way, you are made to experience them yourself.

Many of the entrances lead just where you'd expect in a history of bombing, to narratives about "Hamburg, Auschwitz, Dresden," "Tokyo," "Hiroshima," "Korea," and "Vietnam." Others, with titles like "The History of the Future" and "Nothing Human," piece together an eye-opening, if disconcerting review of literary works about bombing. It turns out that popular fiction has been far ahead of military practice in the area of "superweapons," usually inventing them as the climax to plots that blatantly celebrated genocide. Now that nuclear weapons are for real, a literary sub-genre Lindqvist calls "nuclear violence" still thrives, boasting titles like *Hatred in the Ashes* and *Doomsday Warrior* and tens of millions of copies sold—an entire industry built on the fantasy of nuclear war as "a shortcut to a paradise of [white] masculinity."

Actually, other threads in Lindqvist's history show that where the link between bombing and racism is concerned, life quickly caught up with art. "Bombing the

Savages" and "Bombs against Independence" recount the widespread adoption of aerial bombing by colonial powers as an efficient way to subdue and control the native populations of their colonies. The Italians blazed this trail in 1911 over what is now Libya, which they wanted to wrest from the Turks. Equipped with their brand new missiles, they expected a military cakewalk. When the Arabs united with the Turks against them, the Italians turned their bombs on the Arab civilian population, and three days declared the mission accomplished. "A bit prematurely," Lindqvist points out: the devastated Arabs continued their resistance despite repeated bombardment which reduced their population by 37%. The Italians would spend twenty years trying to get Libya under control only to lose it in the end.

The story of Britain in the Middle East or Africa or India, the French in Morocco, unfolds with similar brutality. Lindqvist suggests that decades of this unabashed terrorism against native civilian populations served as a warm-up for the bombing orgies of World War II, by breaking down inhibitions against total war, i.e. the indiscriminate killing of non-combatants—children, women, the aged.

Total war—that's how far we've "progressed," thanks to aerial bombardment. In a most informative trio of narratives on international law, Lindqvist chronicles the mind-boggling double talk spun by the world powers as, mesmerized by the allure of bigger and smarter bombs, the mirage of conquest without losses, the belief in their own incorruptible good intentions—who can explain the insanity?—they have worked to bend those oxymoronic "rules of war," which forbid targeting civilians. In fact, today it is possible to construct legal grounds for annihilating the entire world—as long as you are acting to save it. ■

Molly Tinsley taught literature and creative writing at the Naval Academy for twenty years. Her latest book is a collection of stories, *Throwing Knives* (Ohio State University Press). It was the recipient of the Oregon Book Award for fiction in 2001.

POETRY

Mary Szybist

Again, the Body as Temple

A television lovely is forsaken by a man
and gestures wildly at her heart.
I wish I had inherited such drama.

Beyond the impossible nose on each Madonna,
there is a body curious with grasping.
The Madonna stays still

the stunned, the silent darling.
Shame, shame, this lilt in her arms, she ought
not to tilt her chin, but rear
up toward him

or shiver at least.

When everything is proper with imminent purpose
resistance has no part in it.
Saints have no excuses for flinching, for feeling
so forsaken as to
cry out—

Lie back and the body will happen.
If you need to make it proper you must speak.

In darkness
the world is what my body touches.

It is only the body and only the body
as the sparrows stir below my belly. . . .
Such dull birds.

. . . they do not cry out.
They are the usual shrills.

But love requires performance:
When the soldiers raised up Jesus
to leave him perched, exposed,
he could have finished with the calm
what they do, I do. Love could have remained
the arranged thing, the pronouncement.
Why the sudden anguish (where I rush to him),
the swelling in music?

It would have been easier to give in
to the shape assigned him, not to have summoned
the cry—

to have given into the quiet. . .
(while seduction was still a form of disappointment).

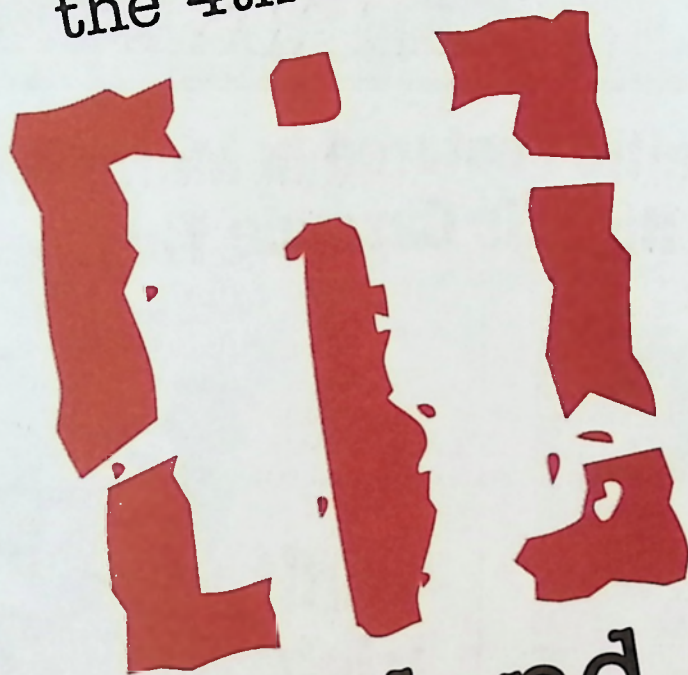
Mary Szybist grew up in Pennsylvania and holds degrees from the University of Virginia and the University of Iowa Writers' Workshop. She is the recipient of an Academy of American Poets prize and a Rona Jaffe Foundation Writing Award. Her first book of poems, *Granted*, from which this month's poem is taken, won the Beatrice Hawley Award, the Great Lakes College Association First Book Award, was a National Book Critics Circle Award Finalist, and was listed among the "Best Poetry of 2003" by *Library Journal*. Mary Szybist teaches at Lewis & Clark College in Portland. "Again, the Body as Temple" appears here with permission of Alice James Books.

Writers may submit original poetry for publication in the *Jefferson Monthly*. Send 3–6 poems, a brief bio, and a self-addressed, stamped envelope to:

Patty and Vince Wixon,
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Ashland, OR 97520.

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